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## LITERATURE.

*The Collected Works of Dante Gabriel Rossetti.* Edited, with Preface and Notes, by William M. Rossetti. In 2 vols. (Ellis & Scrutton.)

To speak adequately of the contents of these volumes—the literary achievement of Dante Rossetti's life—cannot be attempted here; but a report to the readers of the ACADEMY as to how the volumes are made up and what additions to Rossetti's previously published work are contained in them may have its use. The editor has executed his task with excellent judgment and with affectionate care. The "Poems" of 1870 as republished with added pieces in 1881, and the "Ballads and Sonnets" are reprinted in a new arrangement, which, under a series of groups—"Principal Poems," "Miscellaneous Poems," "Sonnets on Pictures," and others—follows the chronological sequence of the author's writings. A table shows the original order of the poems in the volumes published during Rossetti's life. Rossetti's third volume—his translations from Dante and the early Italian poets—is here reprinted from its second form, "Dante and his Circle, with the Italian Poets preceding him," 1874.

The reprint of these three volumes—"Poems," "Ballads and Sonnets," "Dante and his Circle"—makes up the bulk of the "Collected Works." But the editor has brought together the scattered pieces in prose and verse which Rossetti printed or allowed to appear in various quarters—the *Germ*, the *Athenæum*, the *Critic*, the *Spectator*, the ACADEMY, and elsewhere—in all not amounting to a great deal; and he has printed for the first time several interesting poems and fragments of poems, and certain prose notes and sketches for poems and pictures, together with the long narrative fragment, "Saint Agnes of Intercession," which may compete with "Hand and Soul" for the place of first importance among Rossetti's prose writings.

Further, the editor has himself contributed a number of valuable notes, which help to fix the dates of some of Rossetti's works, and show how in many instances a poetical subject hung, as it were, suspended in Rossetti's "celle fantastik" for years, and was taken down at length to be again worked on and perhaps completed. And last, though not least, a preface gives an outline of Rossetti's life; a sketch of his person, character, manner; a notice of his principal friends; a notice of the chief influences which came to him from books; a notice of his boyish writings. It is evident that any one who cares for Dante Rossetti will desire to possess these volumes. They will enable possessors of the *Early Italian Poets* and the *Poems* of 1870 to place these first editions, now

becoming scarce, in an honourable retirement, uninvaded by the hands of careless borrowers and the dust of the more sordid shelves.

Of the discretion and good taste of Mr. William Rossetti's preface one cannot well speak too highly. For a brother to write of a brother is in all cases difficult; in the present case peculiarly difficult. Mr. Rossetti has written with absolute fidelity, with moderation, and with due reserve.

"Few brothers," he says, "were more constantly together or shared one another's feelings and thoughts more intimately, in childhood, boyhood, and well on into mature manhood, than Dante Gabriel and myself. I have no idea of limning his character here at any length, but will define a few of its leading traits. He was always and essentially of a dominant turn; in intellect and in temperament a leader. He was impetuous and vehement, and necessarily, therefore, impatient; easily angered, easily appeased, although the embittered feelings of his later years obscured this amiable quality to some extent; constant and helpful as a friend where he perceived constancy to be reciprocated; free-handed and heedless of expenditure, whether for himself or for others; in family affection warm and equable, and (except in relation to our mother, for whom he had a fondling love) not demonstrative. Never on stilts in matters of the intellect or of aspiration, but steeped in the sense of beauty, and loving, if not always practising, the good; keenly alive also (though some people seem to discredit this now) to the laughable as well as the grave or solemn side of things; superstitious in grain, and anti-scientific to the marrow. Throughout his youth and early manhood I considered him to be markedly free from vanity, though certainly well equipped in pride; the distinction between these two tendencies was less definite in his closing years. Extremely natural, and therefore totally unaffected in tone and manner, with the naturalism characteristic of Italian blood; good-natured and hearty, without being complaisant or accommodating; reserved at times, yet not haughty; desultory enough in youth, diligent and persistent in maturity; self-centred always, and brushing aside whatever traversed his purpose or his bent. He was very generally and very greatly liked by persons of extremely diverse character; indeed, I think, it can be no exaggeration to say that no one ever disliked him. Of course, I do not here confound the question of liking a man's personality with that of approving his conduct out-and-out.

"Of his manner I can perhaps convey but a vague impression. I have said that it was natural. It was likewise eminently easy, and even of the free-and-easy kind. There was a certain British bluntness streaking the finely poised Italian suppleness and facility. . . . In habit of body he was indolent and lounging, disinclined to any prescribed or trying exertion of any sort, and very difficult to stir out of his ordinary groove, yet not wanting in active promptitude whenever it suited his liking. He often seemed totally unoccupied, especially of an evening; no doubt the brain was busy enough."

Dante Rossetti travelled little. He never set foot in Italy. "In boyhood he knew Boulogne; he was in Paris three or four times, and twice visited some principal cities of Belgium." On one of these trips to Paris and Belgium—that of 1849—when Mr. Holman Hunt was his travelling companion, Rossetti employed some of his moments in the train in making certain blank-verse jottings, which were sent in letters to his brother, and are now in part made public. They are

remarkable for the swift and keen observation shown in them—the sharp perception sinking back at moments in a trance of joy. What follows is English landscape:

"Fields mown in ridges; and close garden-crops  
Of the earth's increase; and a constant sky  
Still with clear trees that let you see the wind;  
And snatches of the engine-smoke, by fits  
Tossed to the wind against the landscape, where  
Rooks stooping heave their wings upon the day.

\* \* \* \* \*

I did not scribble more,  
Be certain, after this; but yawned, and read,  
And nearly dozed a little, I believe;  
Till, stretching up against the carriage-back,  
I was roused altogether, and looked out  
To where the pale sea brooded murmuring."

The following "Autumn Song" appears now for the first time among Rossetti's works, though it was published during the writer's lifetime as words for the music of Mr. Dannreuther:

"Know'st thou not the fall of the leaf  
How the heart feels a languid grief  
Laid on it for a covering,  
And how sleep seems a goodly thing  
In Autumn at the fall of the leaf?  
And how the swift beat of the brain  
Falters because it is in vain,  
In Autumn at the fall of the leaf  
Know'st thou not? and how the chief  
Of joys seems—not to suffer pain?  
"Know'st thou not at the fall of the leaf  
How the soul feels like a dried sheaf  
Bound up at length for harvesting,  
And how death seems a comely thing  
In Autumn at the fall of the leaf?"

It is a song which Keats might have loved and brooded over.

Among the prose writings readers who are not lucky enough to possess *The Germ* will eagerly turn to "Hand and Soul," a tale written in the Præraphæelite days, and a tale with a good moral for artists, the moral being that an artist need not seek for intellectualised moral intentions in his work, but will fulfil God's highest purpose by simple truth in manifesting, in a spirit of devout faith, the gift that God has given him. Perhaps "Saint Agnes of Intercession," which is written in a simpler prose style, reaches a higher imaginative level than "Hand and Soul."

Here is one of the "Sentences and Notes" of peculiar interest.

"1866.—Thinking in what order I love colours, found the following:

1. Pure light warm green.
2. Deep gold-colour.
3. Certain tints of grey.
4. Shadowy or steel blue.
5. Brown, with crimson tinge.
6. Scarlet.

Other colours (comparatively) only lovable according to the relations in which they are placed."

Those persons who care for Dante Rossetti's work will read with much satisfaction the last paragraph of the Preface:

"I may take this opportunity of observing that I hope to publish at an early date a substantial selection from the family letters written by my brother, to be preceded by a Memoir drawn up by Mr. Theodore Watts, who will be able to express more freely and more impartially than myself some of the things most apposite to be said about Dante Gabriel Rossetti."

I am sure that Mr. William Rossetti will not object to my printing here some passages of an interesting letter of Dante Rossetti's

which has come into my possession. It is dated "Sunday, May 15, 1854."

"I have not yet read the 3rd *Stones of Venice*. I believe colour to be a quite indispensable quality in the *highest* art, and that no picture ever belonged to the *highest* order without it, while many, by possessing it—as the works of Titian—are raised certainly into the *highest class*, though not to the very highest grade of that class, in spite of the limited degree of their other great qualities. I suppose this must be something like Ruskin's meaning. Perhaps the *only* exception I should be inclined to admit exists in the works of Hogarth, to which I should never dare to assign any but the very highest place, though their colour is certainly not a prominent feature in them. I must add, however, that Hogarth's colour is seldom other than pleasing to myself, and that for my own part I should almost call him a colourist, though not aiming at colour. On the other hand, there are men who, *merely* on account of bad colour, prevent me from thoroughly enjoying their works, though full of other qualities; for instance, Wilkie, or Delacroix in nearly all his works, though the *Hémicycle* is fine in colour; Wilkie, from whom I would at any time prefer a thoroughly good engraving—though of course he is in no respect even within hail of Hogarth. Colour is the physiognomy of a picture, and, like the shape of the human forehead, it cannot be perfectly beautiful without proving goodness and greatness. Other qualities are its life exercised; but this is the body of its life, by which we know and love it at first sight. . . .

"The article which mentions my father contains I see some notice of the *Vita Nuova* among Dante's other works. (That article quotes a good deal from Cayley's Dante. Cayley is a friend of mine, and his translation by far the most complete rendering of Dante that exists in English.) A better and full account you would find in an article in *Tait's Magazine* some years back. . . . The article is called, I think, "Dante and Beatrice," and is by Theodore Martin, better known as 'Bon Gualtier.' Rather oddly the subject of my drawing which you have is there suggested for painting. For my own part I had long been familiar with the work, and been in the habit of designing all its subjects in different ways before I met with that article. I made some years ago a translation of the entire *Vita Nuova*, which I have by me, and shall publish one day, as soon as I have leisure to etch my designs from it. Thanks for the paper containing Ruskin's admirable letter on Hunt's admirable picture ["The Light of the World"]. I had already seen it.

"I had an idea of an intention of the possibility of a suggestion that the lady in my drawing should be Gemma Donati, whom Dante married afterwards; and for that reason meant to have put the Donati arms on the dresses of the three visitors, but could not find a suitable way of doing so. The visitors are unnamed in the text. But I had an idea also of connecting the pitying lady with another part of the *V. N.*, and in fact the sketch is full of notions of my own in this way, which would only be cared about by one to whom Dante was a chief study."

EDWARD DOWDEN.

*The Service of Man: an Essay towards the Religion of the Future.* By James Cotter Morison. (Kegan Paul, Trench, & Co.)

MR. COTTER MORISON might appropriately have written on his fly-leaf, in imitation of the famous dedication of Goethe's correspondence with Bettina, "This book is intended for the weak."

It is essentially a book of spiritual assistance (for Agnosticism requires such as well as any more orthodox creed) for those men and women whom natural endowment and accidental circumstances have led on to think and feel in opposition to the old ways of thinking and feeling; but only up to a certain point, where they are either tempted to retrace their steps or to tarry in doubt and uselessness. They have walked out of Christianity—impelled more often by what is best in their mind and heart, dissatisfaction with its want of logic when it attempts to satisfy our moral side, and its want of morality when it attempts to satisfy our sense of logic; but, after a certain point, they find themselves in the mist, confronted with faint and perplexing tracks, and, what is worst, without a companion. And behind them lies a path, the path they have come along, safe and convenient.

For such souls as these Mr. Cotter Morison has traced an onward road; and, what is more important, he has given them a companion in himself—clear-minded, gentle with their weakness, above all, full of respectful sympathy for those old beliefs which have sufficed for the past, but can suffice no longer for the present.

Mr. Morison's method of helping such reluctant Agnostics or reluctant believers consists merely in freeing their minds from certain vaguely heaped-up notions which form the principal obstacles to spiritual progress, and to the final vision of the new intellectual and moral outlook which the approximately true scientific ideas of to-day afford, in replacement of what was given by the very much less correct scientific ideas of the past, which we call religious doctrine.

These obstacles are principally two: the belief in the consoling character of Christian theology; and the belief in its practical efficacy in moralising the world. As regards the first, few things are more singular than the tenacious delusion that Christianity affords an outlook more consonant with our desires for justice and happiness, an outlook, in fact, less pessimistic than that of what people are pleased to call Agnosticism. The consolations of belief are an old theme; and every unbeliever must recollect at least one attempt on the part of some gentle believing creature to lead him back to Christianity for the avowed reason that unbelief must be a condition of spiritual anguish. The unbeliever has come to be, in these mild, benevolent days, an object of pity rather than of horror.

Mr. Morison has shown, by a process of alternating evidence and analysis admirably carried through, that the genuine Christian has most frequently—and by the admission of authorities at once so different and so important as Pascal and Bunyan, Newman and Spurgeon—led a life of the spirit as miserable of its sort, as full of doubt, solitude, and the agony of being confronted with evil, as the very worst hell supposed to exist within the mind of the disbeliever; the presence of God—which is so constantly urged as necessary to our spiritual ease—being, in point of fact, the presence of a fiend, of a king of darkness compounded, even like the Moloch of old, out of those elements in nature which seem cruellest to man. He has shown also that, in order to explain logically all the

miseries of the world, mankind has had to construct a system of divine government which is one mass of injustice and cruelty, the very tempering of which by the sacrifice of the beautiful holiness of Christ is merely the culminating point of divine iniquity. To the theologians of the past, as to the pessimistic atheists of the present, one thing was necessarily plain: that this world was not constructed in a manner purely benevolent towards man. The Agnostic sees this also; but whereas the believer is left in the horrible predicament of reconciling the cruelty of creation with the standard of all morality in one and the same person, the Agnostic separates the *how things are* of nature from the *how things should be* of man. The discrepancy, some may say, still remains; for is not this moral man a portion of this immoral nature? Doubtless. But whereas the Agnostic need trouble himself no further with the immorality of nature, and can fix his thoughts only on the morality of man, the Christian is obliged, unless he shut his logical eyes, to fuse the two into one. Moreover, the contradictions in the Unknowable are one thing, and the contradictions in one's nearest and best and most powerful friend are quite another; and God does just happen to be the nearest and best and most powerful friend of the genuine believer. Thus the believer, if he be systematic and logical, so far from being happy in the sense of all-pervading goodness, must be tormented by a constant sense of injustice, all the worse that it comes from what is described to him as the fountain-head of all goodness. What consolation can there be in the belief in a paradise whose basement is hell? And the consolation, to men like Bunyan and Pascal, seems, indeed, to have been small.

The second obstacle which Mr. Cotter Morison has attempted to remove from the path of the wavering thinker is the old notion that Christianity is a great moral safeguard. He has shown—again alternating evidence and analysis—that a religion which makes faith more important than conduct, and preaches the validity of repentance where repentance can no longer mean reparation of evil done, that such a religion, although it may have assimilated into itself all the floating secular morality of various times and peoples, is, *per se*, and, if logically regarded, distinctly conducive to an immoral theory and practice of life. And Mr. Morison has further shown, in a chapter of historical retrospect, that the ages of religious faith and fervour have not been one whit more practically moral than their successors; and that, so far from religion having moralised the lay world, it has been the lay world which has gradually moralised religion.

The relations of man to God have gradually been transformed, even in the minds of devout believers, into the relations of man to man. The practical object of Mr. Cotter Morison's book is to obtain the recognition, by showing all wavering thinkers the inefficacy of the merely religious ideal, of the fact that the highest spiritual life of men and women is a life of duty towards mankind. To bring under the best cultivation all those instincts which have hitherto lain fallow (when, indeed, as in the case of Pascal, they have not brought forth crops of misery) in the pos-



session of religion; to secularise, to give back to morally starving man all that has hitherto been wasted upon an unattainable God—this is the final object of Mr. Cotter Morison's book; and it would be difficult to imagine a nobler mission, or a mission attempted, so far as brief space will admit, in a spirit more generous, more gentle and more lucid.

I have said that this book is a book for the weak. Let me explain myself more clearly. The weak, in such matters, are often among the best. A certain dryness and harshness of nature indubitably facilitates the change from one creed, one moral system, to another; but such dryness and harshness is not what the service of mankind requires the most. Those who hang back in fear, who cling to the belief in Christ, are often the gentlest and most generous among us. They are incapable, perhaps, of original thought, but they are capable of original feeling; and this feeling, this power of aspiring, and loving, and sacrificing, can be reclaimed from comparative waste to complete fruitfulness by giving to such minds the assistance of minds more logically powerful than themselves. They can see, but only if they are shown; and once shown, they can act. That is their mission.

Indeed, when we think of so many beautiful natures rendered more or less useless by the vague religious mysticism of our day, from James Hinton down to many an unknown enthusiast of our acquaintance, it must seem as if almost the principal use of such of us as possess the gift of logical thought and enquiry were to give to this needy world the whole of those generous hearts. They are weak, in the sense that the men who plough our fields and weave our clothes and build our houses are weak by the side of an army of soldiers. The soldiers are required to defend them, to render their pacific activity possible; the soldiers are the strong. But it is the weak, the unarmed—the farmer, the weaver, the mason—who make life possible, even for the soldiers. And it is the men and women who feel and act who make this world endurable for all, including those very ones who can defend them from error before which they would otherwise inevitably give way. And thus, I would correct my statement, and say that the epigraph of Mr. Cotter Morison's book should be "This book is intended for the good"—for all those whose goodness this poor world so bitterly requires, entirely, exclusively, in the only possible service—the service of man.

VERNON LEE.

*Ireland and the Celtic Church.* A History of Ireland from St. Patrick to the English Conquest in 1172. By George T. Stokes. (Hodder & Stoughton.)

MODESTLY disclaiming for himself all credit as an original investigator in the field of Celtic philology and antiquities, Prof. Stokes professes to be "simply a diligent student of the results skilled inquirers have attained, which he, in turn, would endeavour to weave into a connected and interesting narrative." But to have successfully accomplished even this object, small though it may appear when contrasted with the labours of Bishop Reeves and Mr. Hennessy, entitles him to high praise. And it is greatly to be feared that

to very many who have been accustomed to regard early Irish history as the peculiar domain of the daemon of legend and unreality this little book may come as an unpleasant revelation of their ignorance and presumption. There is about the narrative an air of sobriety, which to those who know how thickly set it is with controversial pitfalls ought to prove eminently satisfactory. But the chief charm of the book lies in its graphic and picturesque descriptions, which can only have come from a close and personal acquaintance on the part of the author with the scenery of Ireland and the western isles of Scotland. Is it the story of the life of St. Patrick? Here we are brought face to face not with a mere myth nor with a wonder-working magician, but with a missionary full of the enthusiasm of St. Paul and Dr. Livingstone. At one time a captive, herding swine along the slopes of Slemish and among the woods of Dalaradia, anon we see him attacking the very centre of paganism at Tara, and erecting the cross amid the dying embers of Druidism. From east to west, from Donegal to Munster, we can trace his missionary steps, till at last, returning to Downpatrick, he laid his wearied body down amid the scenes of his earliest labours. There is a vividness about Prof. Stokes's description that brings us very much nearer the real man than we are likely to get outside the *Book of Armagh*. So, too, the lives of St. Columba (the founder of the brotherhood of Iona and the bearer of the Gospel to the Picts) and St. Columbanus (the sturdy champion of the cause of purity and righteousness at the licentious court of Queen Brunehaut) lose nothing, but rather gain in attractiveness by being stripped of their miraculous accretions, those pious frauds of later ages, which must surely sometimes have overtaxed even the credulity of the orthodox Montalembert.

The chapters (or, rather, I should say the lectures, for *Ireland and the Celtic Church* originally formed a course of lectures to the students of Trinity College on the influence of the East upon the Irish Church) are especially interesting, not merely as regards those points of doctrine and ritual wherein the Church of Ireland differed from that of Rome, but even more so from the light they throw upon Irish architectural remains. Prof. Stokes is not inclined to allow popular opinion to be as enlightened as one would imagine it is on the subject of the Celtic Church in Britain (p. 4); but his account of the origin of monasticism and of the intercourse between Egypt and Southern Gaul on the one side, and between Gaul and Ireland on the other, will have for most of his readers all the attraction of novelty. His study of the monumental works of the Count de Vogüé and Le Blant has in this respect been particularly fruitful; though I am inclined to think he somewhat overestimates the value of such evidence as that furnished by St. Jerome's tirade against Vigilantius. Driven from their homes by the religious persecutions of Decius and Diocletian, in the middle of the third and at the beginning of the fourth century, numbers of Christians fled to the deserts of Syria and Egypt. There they not only found that security they sought, but a far diviner joy in solitary communion with the Father of their spirits. To subdue the flesh by painful

lacerations, and in lonely contemplation to tread the thorny path—"to clamour, mourn and sob, battering the gates of heaven with storms of prayer"—seemed to these ardent and imaginative neophytes the only true way of working out their salvation. The life of an anchorite was the only fitting expression of their devotion. Some, however, joined themselves together, each with his separate cell, under the rule of an abbot, thus setting the pattern for every future monastic society. Gradually the practice spread into Europe and thence into Ireland. The Irish Church was essentially monastic in its foundation, hence no doubt its great success in those rude times. The air of sanctity attaching to the life of a recluse took strong hold of the Celtic imagination. And, as Prof. Stokes points out, there is in Sir Henry Piers's *History of the County Westmeath* an account of an enclosed anchorite living at Fore only so recently as 1682.

With the introduction of the monastic system came also a peculiar form of ecclesiastical architecture. It is, indeed, a far cry from Syria to Donegal Bay; yet there, on the island of Innismurray, may be seen the same beehive-shaped cells surrounded by their cashel or fortification, and the same slab-roofed chapels as exist to-day in Central Syria. Many must have been the antiquaries who have gazed upon those memorials of a bygone age—the round towers of Ireland—wondering by whom and for what purpose they could possibly have been erected. Many, too, have been the theories, some keenly ingenious, others wildly improbable, formulated by them. Prof. Stokes, however, wisely accepts the conclusions of Dr. Petrie, which, while leaving scope for further speculations regarding the peculiar ornamentation on some of them, no doubt in the main represent the truth about them. The round towers are not peculiar to Ireland; and in connexion with them it is interesting to trace the development of modern churches, with their cupolas and towers, out of the simple basilica. Here, again, "Central Syria, so rich in ancient monuments of every kind, was the bridge, as we might call it, by which Greek and Roman architecture developed into Byzantine, and, through Byzantine, into Western architecture."

No one knows better than Prof. Stokes how impossible it is to please everybody in the matter of Irish history. To one set of students Ireland before the Norman Conquest is "as a very garden of the Lord, well watered, beautiful, and fair"; to another it is "as a waste and howling wilderness, the abode of wild savage beasts, and of wilder and more savage men." Moderate theories, like moderate men, are never very attractive. Yet in no other part of the book is the judicial tone more pronounced, the deductions less open to exception, than in this very chapter on the social life of the eighth century. The remarks on the Brehon law, brief though they be, are to the point, and a fair specimen of the general style of the book:

"The essential principle of the Brehon law is this: crimes are wrongs committed by individuals against individuals, with which the state has nothing to do. One man steals another man's cows, maims his horses, burns

his house, kills his wife or child. With these misdeeds the prince or chief has no concern, unless he is the person injured, and a money payment can compensate the injured party. But who is to settle the amount of compensation? This difficulty was solved by the institution of Brehons, who were a hereditary class of judges learned in the law, to whom the parties engaged in litigation voluntarily submitted themselves. But, mark this, they were arbitrators merely. Their jurisdiction was purely consensual. They had no power of the sword; and, if either party repudiated their decisions, they had no resources for enforcing them. This was the fundamental weakness of the Brehon law, which lasted in Ireland in full force till the seventeenth century. . . . I do not think the student of comparative jurisprudence could come across a more interesting incident illustrating the varying genius of tribes and nations for political development than the very diverse fates which overtook the Brehon code in Ireland and in Iceland. The Celtic race clung to it. It suited their nature; it gave fine scope to their fighting capacities. If the decision suited the defendant, he submitted to it; if not, he repudiated it, and fought it out with judge and plaintiff alike. The Teutonic race tried the Brehon code, found it wanting in all the elements of social stability, cast it aside, and developed one more suited to the wants of a commercial and civilised community" (p. 204-5).

Death has recently removed from our midst a scholar who was as learned in the legal antiquities of Ireland as he was genial and kind to those who sought his assistance; and Prof. Stokes does well to refer to the careful summary of the Brehon laws by the late Sir Samuel Ferguson in the *Encyclopædia Britannica* as a "convenient résumé of the whole subject."

It is impossible within the space at my disposal to do more than call attention to the general reliableness of Prof. Stokes's account of the invasions and settlements by the Danes in Ireland, forming as it does a pleasant supplement to Prof. Freeman's narrative of the Danes in England in his *Old English History*. Cormac of Cashel and Brian Boru ought certainly to become something more than the mere names it is to be feared they are even to those professedly acquainted with the history of these islands. Surely, however, Prof. Stokes makes a mistake when he speaks of Oliver Cromwell sticking fast with his artillery in a bog in the neighbourhood of Killaloe on his way to attack Limerick? (p. 297). I am certainly not aware that Cromwell was ever so near Limerick, nor, in fact, any nearer than Cahir. Can he mean Henry Cromwell, who, having effected a junction with Lord Broghill, succeeded in inflicting a defeat upon Lord Inchiquin in the neighbourhood of Limerick about the same time that Oliver was at Kilkenny?

And this leads me to remark upon Prof. Stokes's habit of illustrating his subject by reference to present events. For example, in speaking of the principle of the Brehon law, he finds a parallel between it and our modern coercion acts; and, again, in describing the conflict between Roman and Celtic Christianity, which terminated in the Synod of Whitby, he compares it to the movement going on in Asia by which England and Russia are daily being brought into closer contact with each other. Such illustrations are very open to misinter-

pretation; and it is well occasionally to remind ourselves of Ranke's dictum that "momentary resemblances often mislead the politician who seeks a sure foothold in the past, as well as the historian who seeks it in the present." It is fortunate that Prof. Stokes has added in a note the original of the sentence he quotes from Prosper, for otherwise his translation of it was liable to be misunderstood.

But these faults are of a nature so venial that were it not for the general excellence of the book, they would hardly be worth mentioning. And it is sincerely to be hoped that Prof. Stokes may be able to follow out his project of continuing his history of the Irish Church down to the time of the Reformation, and that he may carry with him into that even more difficult and less-known region of Irish history the same spirit of impartiality and sympathy with the past with which he has been animated in the present work.

In conclusion, it may be of interest to direct attention to Mr. Hennessy's opinion (p. 18) that the Attacotti—so perplexing to historian and philologist alike—were the same as the Scots, and that the word is only a Latinised form of the Celtic *Aitechtuatha*, signifying "peasants." R. DUNLOP.

*Persia and the Persians.* By S. G. W. Benjamin, lately Minister of the United States to Persia. (John Murray.)

MR. BENJAMIN has no admiration for "the practice of the diplomatic service of the United States," which, at the end of a residence in Persia of only two years and a half, dismissed him to private life "with the accession of the Democratic party to power." For us, the system has produced Mr. Benjamin's book, abounding with observations such as no official would venture to publish. He is as frank in comparison of Teheran with Washington as in narratives concerning the Shah's family. His Majesty's ministers, says Mr. Benjamin, "are expected to add to their revenues by practising the gift system." "The Shah also avails himself of the custom of selling office to the highest bidder, and thus adds very materially to his income." On the whole, Mr. Benjamin, who appears to have been "living in the Levant in early life," inclines to think the Persian system quite as good, if not better, than that of the United States. At all events, "there is little to choose between the two so far as the country at large is concerned—which would perhaps be less likely to suffer from the Persian system than from ours."

Mr. Benjamin has seen but little of Persia. He entered it by the usual way at Enzeli, upon the Caspian, and does not appear even to have passed so far south as Ispahan. But he made good use of his official and other opportunities in and around Teheran, and his book includes much useful information concerning Persia which is not to be met with in the works of tourists. His best chapters—those on the "Arts," "The Religious and Philosophical Sects," and the "Passion Play of Persia"—contain matter of much interest. His political judgments are, to say the least, peculiar. We are less disposed to criticise his English spelling of Persian words, because, while almost every traveller has "notions"

on the subject, the controversy is unimportant. Our only difficulty is that Mr. Benjamin challenges remark by stating in his preface that this is "a feature to which the author has given special attention." We are bound, in these circumstances, to say that the designation of the subterranean aqueducts of Persia as "connaughts," cannot pass unnoticed, and that we have met with no rendering of the Mahdi's title which we do not like better than Mr. Benjamin's "Machdee."

Considering the office of the writer and the large space he devotes to politics, it is important to settle the question of his judgment. Every one reading of a strange country likes to know something of his guide, and we will allow Mr. Benjamin to introduce himself so far as possible. He believes that the Shah directed the murder of Mirza Taghy, "one of the few great and good men of modern Persia," as no doubt he did; that a few days before his second journey to Europe, twelve soldiers, whose guilt was very doubtful, were strangled in his presence without trial or even examination. Mr. Benjamin has no more doubt than we have that the second man in Persia—the Zil-i-Sultan, eldest son of the Shah, and virtual ruler of all the southern empire, from Ispahan to the Gulf—lately invited the most powerful of the Bachtiares chiefs to visit him, and then violated the duties of hospitality by ordering the assassination of his guest; but he thinks "it may be granted that our political system is of a more elevated character than that of Persia." He records that when a merchant of Ispahan complained to the Shah of his son's extortion, and obtained an Imperial letter directing restitution, the Zil-i-Sultan mocked him saying:

"Ha! you thought to frighten your prince by reporting me to the Shah! You are, indeed, a brave man. I little thought you a man of such courage. So brave a man as you must indeed, have a brave heart—a large heart! I must see your heart and learn courage from you!" Then, in a louder tone, the prince cried to his servants, "Take out his heart." The menials seized upon the thunder-stricken merchant, cut him open on the spot, and tearing out his heart presented it on a dish to the prince."

Mr. Benjamin, who is in some things more Persian than the Ispahanees, thinks "it may have been necessary to show his subjects his own authority. It cannot be questioned that he acted in bad taste in selecting such a method for venting his spite." Mr. Benjamin thinks it was "bad form" in the Prince Governor of Ispahan to cut out a merchant's heart because he sought the aid of his sovereign against extortion, especially "as physical punishment is now going out of fashion." He finds the religious fanaticism of Persia such that in 1884-85 his countrymen, the admirable American missionaries in North Persia, were in much danger of being massacred, and he was obliged to telegraph an order to close their services and schools in Tabreez. He avers that during his stay "many of the foreigners in Teheran lived under constant apprehension of a rising that would cause the massacre of all Christians in Persia." He condemns "the habitual dishonesty of the Persian servant." He says of the peasant—that is of the main body of the population—



that if he produced upon land "so rich that it easily produces enough to meet his humble wants" any "more it would be simply to render him the victim of extortion." Yet he tells us of Persia that

"her people are as happy as the average of other people, and she continues to show great recuperative vitality, while a country like England, with a liberal constitutional government, shows signs of decay within less than 1,000 years; and the political corruption in our own country has reached such gigantic dimensions as to create in the minds of our wisest and most patriotic citizens an intense conviction of the absolute necessity of a speedy and radical correction of the evil."

Although Mr. Benjamin has so poor an opinion of our country and of his own, he does not undervalue the office in which he served; and, though up to the time of his arrival the functions of the United States Legation in Persia were performed without difficulty and as matter of courtesy by the British minister, he has no doubt that it is "one of the most laborious offices in the gift of the United States."

We have allowed Mr. Benjamin to display himself freely, and it is not unlikely that his work would suffer unduly if we thus left the exposition with himself. The Persian servants are not quite so generally dishonest as he suggests, or it would not have been possible for more venturesome travellers than Mr. Benjamin to have passed all through the empire without making much complaint. His work is interspersed with much interesting and trustworthy information. The illustrations are true and highly interesting; and it must be said that Mr. Benjamin has exhibited industry in gathering his best materials which is very rare in the diplomatic atmosphere of Teheran. The work might, perhaps, be received with more gratitude if he were not so fond of proclaiming the shortcomings of his late employers and of their mother country.

ARTHUR ARNOLD.

#### NEW NOVELS.

*A Son of Hagar.* By Hall Caine. In 3 vols. (Chatto & Windus.)

*The Old House at Sandwich.* By Joseph Hatton. In 2 vols. (Sampson Low.)

*Benedictus.* By the Author of "Estelle." In 2 vols. (Bell.)

*Uncle Max.* By Rosa Nouchette Carey. In 3 vols. (Bentley.)

*An Enthusiast.* By Caroline Fothergill. In 3 vols. (Ward & Downey.)

*For Love or Gold.* By Mrs. Henry Arnold. In 2 vols. (Sonnenschein.)

MR. HALL CAINE has himself prefixed a critical analysis to his new story, explaining the underlying motive of the plot and the parts intended to be played by the leading characters. But, although he has thus set out clearly enough the conception he had framed previously to beginning the actual work of composition, the fact remains that the book itself would not supply the clue even to an acute and attentive reader. There is strength in it, and there are some noteworthy passages and forcible situations; but it falls considerably short of the level reached

in *The Shadow of a Crime* alike in freshness, sustained vigour, and consistent evolution of plot. The strength which is undoubtedly visible is rather that of a fever-patient than of an athlete. The leading character is not so presented as to live for the reader, nor yet to be consistent with the idea disclosed in the preface. The story is confused in some parts, and impossible in others. The scene is laid chiefly in Cumberland, and partly in or near London; and the narrative is mainly concerned with the fortunes of two brothers, Paul and Hugh Ritson, sons of a well-to-do "statesman" of the dales. Both are men of strong passions and tenacious will; while Hugh, the younger of the two, is also envious and vindictive. Jealous of his brother, not only as the heir and the favourite, but also as the successful suitor of Greta Lowther, a beautiful and wealthy girl in their neighbourhood, he plots against him, and comes upon a secret which he thinks will secure his revenge. He discovers that their mother, before her marriage with their father, had contracted an invalid marriage with another person, since dead, by whom she had a son; and the dates point to this son being Paul Ritson. But the girl to whom Paul is engaged is the daughter of Mrs. Ritson's seducer, and thus, if the facts be as supposed, Paul's half-sister. Hugh, failing in an attempt to transfer Greta's affections to himself, and finding that she disregards the hints he throws out of an impassable barrier between her and Paul, plans the revenge of permitting them to marry, and then disclosing their relationship. This he actually does so far as Paul is concerned, though Greta is not informed of the state of the case. All the time, the real half-brother of Greta, Mrs. Ritson's illegitimate son, is quite another person, brought up as her own son by a Mrs. Drayton, an inn-keeper at Hendon, who had been kind to his mother in her trouble. He is a bad lot—drunkard, gambler, rough—and he bears a likeness to Paul Ritson as close as if they were twins. Hugh is not long in discovering the true state of the case, and thus learns that he was in error about Paul, who is his lawful elder brother, and not a base-born intruder. But that only induces him to alter his plot; and he contrives to drug Paul when very ill, to strip him of his clothes, and to dress him in those of his bastard half-brother, for whom the police are looking to arrest him for felony. The trick succeeds; and though Paul pleads mistaken identity, and is supported by the evidence of a witness who saw the whole proceeding, yet she is discredited, partly because, having lost her sight for the time, she cannot swear to faces, and partly because she is thought to be the mistress of the accused, and to be perjuring herself to save him, so that he is sentenced to penal servitude. Meanwhile, the impostor goes to Cumberland, installs himself in Paul Ritson's place, and requires Greta to acknowledge him as her husband, and to live with him. She denies his claim, and is supported by the old clergyman who married her to Paul, and determines to put the matter to the arbitrament of the law, by bringing an action of ejectment against the pretender. Suddenly, however, Hugh Ritson tires of his plot and revenge, acknowledges his crime against his brother to the Home Secretary, and obtains

his conditional release from prison. When the trial comes on, witnesses swear to the identity of the pretender, who had in fact been a visitor to Cumberland on various occasions before, and had been mistaken for his brother; while Greta is supposed to deny the facts simply because she is tired of the bargain she had made in marrying him. But when the case seems lost, Paul Ritson and Hugh both appear in court, along with their mother and with the woman who had mothered the impostor; and on Hugh again charging himself with the artifice which threw Paul into prison, the suit is at once decided. Soon after, Hugh dies, rather worn out with the conflict of passions than by any specific disease, and so the story ends. Mr. Caine tells us that one of his objects was to show how harshly the law of bastardy works; but it is impossible to see how he does show it, though the particular law which he uses as the cause of merely technical illegitimacy—now repealed—was, doubtless, bad enough. Nor is any adequate account given of Hugh Ritson's change of mind. It is not repentance; it is not exactly remorse; it is not that he is tired of it all, and wants a change of some kind. The reader is left to seek a solution which the author does not give, though he believes himself to have done so. And the law is deplorable; indeed, there are incurable legal flaws in two places, which even a layman ought to have escaped. No witnesses from Cumberland are subpoenaed in support of the plea of mistaken identity set up by Paul Ritson at his trial; no examination of the witnesses in the second trial goes back beyond a few months previous, whereas if the pretended Paul Ritson had been asked about matters occurring several years before, and known to others present, his case must have broken down at once. Such oversights are fatal to the consistency and probability of the plot; and there are scarcely amends made by the local colour, which was so noticeable a feature in Mr. Caine's former book, but which is far less racy and vivid here.

*The Old House at Sandwich* is a sensational story of some merit, though a little roughly put together. A stray tourist sees a dismantled house in the old Cinque Port, and gets into talk with a clergyman, who tells him its story so far, that an artist and his pretty young wife had lived there, and had two children. A rejected suitor of the wife turns up again, lures the husband gradually into drunken habits, seduces the wife, elopes with her, carries off the girl-child, and is under strong suspicion of murdering the husband, who is found drowned with marks of bruises which might be either the result of accident or of design. The victim's little son, on the acquittal of the accused in virtue of an alibi, vows revenge for his father's death, and not very long after disappears. The tourist has become engaged to the dead man's daughter, who knows nothing of her own story, and is living with her stepfather. In order to make money enough to marry, he starts for America; and there, after some vicissitudes, he falls in with her brother, who, under a feigned name, is "boss" of a mining camp in Colorado, and very wealthy. They become friends and partners, and return to England, where the old score against the

criminal of so many years previous is paid off, and all else ends well. The greater part of the book, however, is taken up with the American scenes. And though Mr. Hatton has the disadvantage of coming after so capable an artist and experienced an observer as Mr. Bret Harte in depicting the humours of a mining community, nevertheless he has acquitted himself creditably, and made this part of his story very readable, while he displays a touching familiarity with the whole intricate terminology of poker which proves firsthand knowledge.

*Benedictus* is not only by the author of *Estelle*, but is a continuation of that pleasant story, reintroducing several of its characters. This, while probably due to the affection often felt by authors for the children of their own imagination, is scarcely convenient to the readers, many of whom have in all probability not seen the earlier book; while, as it appeared nine years ago, and was delicate and graceful rather than powerful in treatment, even those who did read it are not likely to have its incidents and thoughts sufficiently fresh in their memories to be able to take up the thread anew with ease and pleasure. As before, it is a picture of Jewish life in England, but is not at all so good a book as its precursor, either in respect of the information it contains—for the promise which the opening holds forth is not fulfilled—or of its literary style. If it were not that the sequence of events proves otherwise, a reader ignorant of the relative dates might reasonably account this the earlier work of the two, for it is cruder in conception and execution, and suggests an immaturity from which *Estelle* was free. And as of the prose, so of the occasional scraps of verse intercalated. They are respectable, but have less lyrical character and less poetry of thought than those previously made public. The hero of the book, a Roumanian Jew, is conventional, and produces no very definite impression; while the heroine (if that be not *Estelle*, as some may take it) is an Austrian Jewess domiciled in England, of great beauty, but no other remarkable quality, though she has a taste for asceticism and philanthropy, difficult to satisfy under the conditions of her luxurious and guarded life. There are possibilities in the book that make it a matter of sincere regret that it should not mark progress, but rather declension, from former achievement; but a candid reviewer may not repeat the commendations which *Estelle* deserved and obtained.

*Uncle Max* is not the hero of the story which bears his name. In fact it has no hero, but a heroine, Uncle Max's niece, the narrator of the tale. He is a young and good-looking country rector, only a couple of years senior to his niece. She is a young woman with a taste for nursing and a dislike to fashionable life, who betakes herself to his parish and becomes a sort of deaconess and parish nurse there. The local squire is a physician too, but attends to the poor only, leaving the well-to-do to the professional doctor of the neighbourhood. The new nurse begins with a strong dislike to him (he is a sort of far-away copy of Rochester in *Jane Eyre*), but gets on better after a time. His household consists of two sisters and a lady

cousin, the latter of whom is the evil genius of the family, having sown dissension between the brother and sisters, driven away a younger brother under the cloud of a double crime, and stepped in between the parties in no fewer than three love-affairs. Giles Hamilton, her cousin, believes in her entirely, and makes her virtual mistress of his house, to the displacement of his elder sister; Uncle Max believes in her also, and allows her to upset his most cherished plans. It is the niece who detects, unmasks, and finally defeats her, and puts everything straight which she had pulled crooked. The merits of the story are a pleasantly flowing narrative, some skill in working out the machinations of the intriguing cousin, and the absence of any such tendency to make the heroine prove herself a female prig as deforms *Bleak House*. It has faults of construction and probability, and is not quite so tellingly put together as one or two of Miss Carey's former books, but it fairly passes muster in its class.

It is not easy to say where the enthusiasm comes in as one reads *An Enthusiast*. The story is a novel of character, not of incident; and the leading character is a highly disagreeable one, conceived and presented with some vigour, but hardly winning credence more than conciliating esteem. Marilya Goldengay, daughter of the penniless younger son of an English county family, by an equally penniless Polish countess, has the gifts of unusual beauty and still more unusual brains; but she has no tincture of moral sense or conscience, and is as devoid of a soul as a Huldra-woman. She first appears as the ward of a widowed English gentleman living in Cumberland, whose affection she has concentrated on herself, to the ousting of his two daughters. She lures to herself the suitor of the elder of these, for whom she does not care in the least; and that not from coquetry, but from a cold-blooded desire to make a literary study of his emotions. He has accidentally been present at a clandestine marriage some years before, where she was the bride, and taxes her with the fact, threatening its disclosure; but she contrives to silence him. Later on her guardian dies, leaving her co-heiress with his own daughters; and she goes into the world to earn her living as a novelist, and publishes one book of great promise. In the Northern city where she lives a literary man falls in love with her, and acts as her intermediary in publishing matters. She achieves a great success, and is on the high road to fortune as well as fame, when her friend asks her to marry him. She tells him that there is an impassable obstacle in the way; but somewhat later, when he has caught his death of consumption by exposure incurred on her account, and is given only two years' lease of life by the doctors, she consents to marry him, though caring for him merely as a friend, and deliberately commits bigamy on the chance of his dying before the return of either her husband or of the other man who knows her secret. Both of them do return within the time—the husband under a feigned name—and both become visitors at her house, where husband the first grows into close friendship with husband the second. The discarded suitor of the older period tries to utilise his secret again, but is baffled for a time; and he writes out to

New Zealand to warn the very man whom he meets constantly at home, but whose identity is unknown to him, of the way his wife behaves. Of course the letter comes back to England for delivery there, and is shown to Marilya by her accommodating husband; whereupon she jeers its writer with his failure. In a fury he tells her story to all Rillford; and one resident there, the very woman whose lover Marilya had stolen earlier in the narrative, makes her way in to husband the second's sick-room during Marilya's absence, and tells him the whole story; whereupon he dies of the shock, leaving his quasi-widow heiress to great wealth, which he had recently inherited. Husband number one first vindicates his wife's conduct before all the company who had heard the charge against her, and professes to establish the legality of her second marriage on the ground of his own long absence and silence, then takes himself off for a year, at the end of which he and his wife—who has got to love him at last, though she did not love him when, as a mere child, she married him—come together again. It is just barely conceivable that a woman with no more ethical sense than Marilya is accorded might do what is described, though her self-seeking shrewdness ought to keep her out of the perils into which a vein of recklessness impels her; but that a capable, strong-willed, high-spirited gentleman such as husband the first is supposed to be could calmly acquiesce in his and her shame, or put up with her afterwards, this is not within the limits of reasonable literary probability. The morality of the present day, even at its worst, is not tolerant of arrangements like that between Cato of Utica, Marcia, and Hortensius, of which this is in some respects a counterpart. And, as already remarked, one does not see where the enthusiasm comes in, though there is a selfish readiness on the heroine's part to sacrifice other people to supply copy for her novels, which may perhaps be a form of artistic enthusiasm.

*For Love or Gold* is a society novel whose heroine is like that of the preceding story, in having great beauty and no principle. She lives in a small village, in a dreary fashion, under the guardianship of a severe aunt of narrow means and narrower mind, and is consumed with a thirst for riches, luxury, and amusement. The younger brother of a wealthy peer, come down with a friend to fish, sees her, falls deeply in love, and resolves to marry her, though he is three-parts engaged to a girl of much higher qualities, clever, pretty, accomplished, wealthy, and as good as gold. He overcomes all objections, actually enlisting the services of the girl he has thrown over to plead his cause with his mother; and the young lady is invited on a visit to the family seat, where her great beauty and quiet self-possession ensure her a triumph, even with her future mother-in-law, though she is disliked and suspected by two shrewd women nearer her own age. When she learns the difference between the elder son's fifty thousand per annum and her betrothed's four, and sees the family diamonds, she determines to angle for the bigger fish, and contrives to make the peer elope with her just before the day fixed for her marriage with his brother. The latter joins his regiment on



foreign service for a year, and then returns to marry the girl he had thrown over before. The subordinate characters and incidents are lightly and cleverly sketched, so that the book is a very good one of its type. But it may be as well to hint that a *cordón-bleu* is not a man-cook, and that Girton girls (at any rate, such as try for the Classical Tripos) do not speak of the *olloi polloi*.

RICHARD F. LITLEDALE.

#### RECENT THEOLOGY.

*St. Austin and his Place in the History of Christian Thought.* By W. Cunningham. The Hulsean Lectures, 1885. (Cambridge: University Press.) The Hulsean lecturer has been unfortunate both in his choice of a subject and in its treatment. As to the first, the theme has much ampler dimensions for its due expansion than he was able to allow; and it is one which has been discussed so fully and so often that little if any novelty can be imparted to it. Augustine's "Place in the History of Christian Thought" has long been determined. As a rule he is "placed," according to the theological prepossessions of those who thus localise him, on the highest pinnacle of ecclesiastical excellence, or at a considerably lower level, when estimated from a merely humane, ethical, or Christian standpoint. Mr. Cunningham seems to be mainly the ecclesiastical standard, and we have as a result the usual indiscriminate eulogy. Thus, we are assured that "he towers as a master of Christian thought above all who have followed him in Western Christendom" (p. 4). He is the greatest example of a Christian philosopher (p. 8), &c. Not a word is said of his intolerance, his domineering spirit, his extreme ecclesiasticism, his narrow dogmatism during the episcopal part of his life—defects now fully admitted by the more learned and ingenuous among Romanists themselves. The underlying impulse in Mr. Cunningham's presentation of him seems to be the wish to consider him as the Patristic standard of Anglican theology. A similar desire prompted the leaders of the Tractarian school in their undue stress on his writings; but it is now acknowledged by all who know Augustine and the real needs of our English theology that the wish is at once preposterous and mischievous. But bearing the fact in mind will help to explain Mr. Cunningham's standpoint. He tries to ignore, or at least to minimise, the non-Anglican elements in Augustine's doctrine. However natural such an attempt, the outcome is inevitable—an unfair presentation of his teaching. To take a single instance, Augustine's morbid view of human depravity is one of the very foundations of his dogmatic teaching. It is as impossible to mistake it as to avoid on rational principles its monstrous issues. All that Calvin did was to reproduce the dogma in its naked hideousness. When, therefore, Mr. Cunningham sets himself to prove that there was a difference between Augustine's view of the subject and that of his greatest disciple, he merely speculates on his readers' ignorance of the Bishop of Hippo's works. With a similar animus Mr. Cunningham gives an un-Augustinian exposition of his opinions on the freedom of the will. In order to separate his views from Calvin's, he expounds Augustine's doctrine as though it implied only a subjective limitation of human power. He says:

"When we go further to ask, Why is not [man] free to do as he likes? we find the answer of St. Austin is very different to [sic] that of Calvin. Man is not free to do good if he likes, because he is enslaved by lust and blinded by passion, because his resolution is weak: he cannot do the good he would. Such is the plain matter of fact, Calvin,

on the other hand, holds that man is not free to do good if he likes, because his course has been determined for him by the arbitrary decree of an omnipotent power" (p. 105).

In truth, however, there is no such dissimilarity between Augustine and Calvin. What the former contends for is briefly this: Free will is dependent on God's grace; but God's grace is bestowed, from our human standpoint, arbitrarily. Similarly man's free will cannot exist apart from God's foreknowledge; but then God's foreknowledge operates and is guided by an eternal purpose of its own. Hence both God's grace and His foreknowledge are externally limiting agencies to man's volition. In truth Mr. Cunningham has here adopted a Semi-Pelagian exposition of the question, which would have greatly excited the bishop's ire had it been suggested to him. Other attempts at toning down Augustine to the level of contemporary Anglicanism are found in the lectures; but we have no space to notice them. If they were consciously made, they would indicate that the commentator was in advance of his subject. As they seem to be unconscious, we beg to assure Mr. Cunningham that his Augustine is not the genuine Bishop of Hippo. We are further of opinion—while according all due honour to some of the qualities of Augustine—that English theologians might do better than "sit at the feet of this—the greatest of Christian thinkers." The remark that "the cast of St. Austin's mind was similar to that of many men to-day" (p. 12) can, in our judgment, only be understood of the many whose mental tendencies are dogmatic and obscurantist, who, it is to be devoutly hoped, are becoming fewer with the growth of Christian charity and toleration.

*The Jewish and the Christian Messiah.* By V. H. Stanton. (Edinburgh: T. & T. Clark.) This is an exceedingly able work on a very important subject—a subject, moreover, which has rarely obtained among English theologians the consideration it merits. Whether it be regarded from a Divine or from a purely human standpoint, the historical commencement of Christianity must be found in the Messianic beliefs of the Jews, so that an investigation into their origin and character becomes an indispensable preliminary to the study both of the Christian religion and the life of its Founder. Mr. Stanton has eminent qualifications for dealing with the subject. He writes with a profound and genuine interest in it, an ample equipment of its special erudition. This is in itself no small praise, when it is remembered that the Messianic literature of all times would form a considerable library. While not absolutely free from the theological prepossession and occasionally manifesting tendencies to ecclesiasticism (see, e.g., pp. 230-232), Mr. Stanton must be credited with a fairly impartial mind; so that, if his conclusions do not commend themselves to the reader, his grounds for holding them will always be found worthy of consideration. For the most part he steers a middle course between the slavish literalism of the Messianic teaching of the last century, and the extravagancies of the mythical school of Strauss and his followers. That his exposition seems to us wholly satisfactory we cannot say. He has not, in our opinion, given sufficient consideration to Colani's theory of the New Testament eschatology, and assumes a too doctrinaire and supercilious tone in treating it. Dealing with the sources of Messianic hopes, he has not made sufficient allowance for the sporadic and desultory manner in which they were first originated. On this, and indeed on other points, we must regard his work as inferior to Castelli's well-known *Il Messia secondo gli Ebrei*. Nor again does Mr. Stanton investigate with sufficient closeness the relation of Christ's own Messianic hopes with

the divergent expectations held by the Apostles, nor does he lay sufficient stress on what seems to be a kind of growth or evolution in the views of Christ Himself as to this keynote of His life and mission. In point of fact, Mr. Stanton evinces so much independence of thought in different portions of his work that we are, perhaps unjustifiably, surprised at not finding more. To take an instance of what some would consider exegetical rashness, but which we would rather call an interesting example of the growing recognition of the need of exegetical accommodation—this is how he treats the crucial point of the second advent prophecies in the Synoptics.

"If He indeed used such language [the condition suggests some measure of acquiescence in Colani's view], He must have intended to assert thereby that His living personal sovereignty over His Church would not end with His death, and that the world would in some way be forced to recognise fully hereafter this living sovereignty. In short, the words must mean that He possessed a nature and prerogatives which make it fitting that we should still give Him the devotion of our hearts and address to Him prayers and worship as to a conscious Divine King, and that we should hope for His fuller, His perfect manifestation."

With which passage the reader may compare the concluding remarks, pp. 393, 4. We may add that, while taking care to mention most authorities on his subject, and noting particularly the works of Castelli and Mr. Drummond, he has made no mention of the late Mr. Desprez's *Daniel and John*—a work worthy of notice so far as its immediate subject is concerned—viz., the contrast and comparison of the Apocalypses of the Old and New Testaments.

*The Miraculous Element in the Gospels.* By A. B. Bruce. (Hodder & Stoughton.) To his meritorious work on the parables published four years ago, Dr. Bruce has now added this companion volume on the miracles of the New Testament. The book is exceedingly interesting, painstaking, and learned. Though apologetic in its aim, and defending the view generally known as orthodox, Dr. Bruce treats the subject with impartiality and with every consideration for his opponents. We do not, of course, expect much novelty in the handling of a subject which the vehement attacks of foes, and the no less warm defence of friends, have denuded of every semblance of fresh interest; but whatever "newness of life" can be extorted from a fresh presentation of old arguments and recognised truths belongs abundantly to Dr. Bruce's work. The weakest point in the learned author's apologetics is that he waives the philosophical aspects of his question. He does not give, e.g., sufficient prominence to the difficulties connected with the evidence for the Gospel miracles. He has no theory to account adequately for patent discrepancies or unaccountable omissions. He does not discuss sufficiently the possible development of miracle tradition from rudimentary sources. It may well be true that the opponents of miracles lay too much stress, as Dr. Bruce himself argues, upon this (naturalistic) side of the question; but it is surely possible for Christian apologists to lay too little stress upon it. Like every other feature of Christianity, the treatment of miracles will vary according to the prevailing turn or drift of human thought; and in an age when physical science and natural law are predominant, a prudent defence of miracles will emphasise considerations which will bring them most into harmony with the *Zeitgeist*. Dr. Bruce acknowledges that in defending uncompromisingly the Gospel miracles he is running counter to the main stream of contemporary opinion. We have no wish to impeach his insight in this respect. The fact, however, may be accounted for in more than one way. Irre-

spective of the general drift of human thought in the direction of physical science and changeless law, we must remember that the thaumaturgic elements in Christianity were greatly exaggerated by the evidence-writers of the last century, and that their present modified estimate represents the recoil from such exaggeration. One of the best chapters in the book is the last, entitled "Christianity without Miracle." The especial superiority of "Christianity with Miracle" Dr. Bruce places a little incautiously in its infallibility—"With miracle the infallible guide disappears." We doubt whether Dr. Bruce's reasoning will satisfy thoughtful inquirers. They would surely ask, What amount of miraculous corroboration would be needed to attest, say, the two great commandments of the law, the golden rule of the Gospel, or the beatitudes of the sermon on the Mount? Still, with all deduction, inseparable from an *ex parte* presentation of a disputed question, we must say that Dr. Bruce has produced a very excellent work—one which friends of miracles will read with pleasure, and their foes might peruse with profit.

*Nature and the Bible.* By Dr. F. H. Reusch. Translated by Kathleen Lyttelton. In 2 vols. (Edinburgh: T. & T. Clark.) Prof. Reusch's work is the latest important contribution to a controversy of many centuries standing in the Christian world, viz., the mutual bearings of Nature and the Bible regarded as revelations. He defends the thesis generally accepted by ecclesiastics since Hugh Miller wrote his *Testimony of the Rocks*, &c.—that there is no antagonism between the Bible account of the creation and the discoveries of modern science, the function of science being to fill in the details of truth which in the Bible are presented only in outline. With every resolve not to infringe on the limits laid down by his Church, Dr. Reusch treats the subject in a fair and ingenuous spirit, bringing to its consideration an exhaustive acquaintance with the literature of the subject. One cannot, however, help contrasting his treatment with that of a member of his own Church, like himself also a professor at a Roman Catholic university, but who flourished in the middle of the fifteenth century, viz., Raymond of Sabieude. The modern professor, with every wish to hold the scales impartially, cannot help allowing the Book revelation a certain preponderance; the mediæval professor, on the other hand, assigns the greater weight to the revelation of Nature. Discriminating between the two books—that of Scripture and that "of the creatures"—he maintains not only the superiority of the latter, but asserts that the revelation of Scripture was given to man secondarily, in order to supplement the partial failure of the book of Nature. We have no space to pursue the contrast; but it is curious to find that the more generous confidence in the teachings of Nature should be found in a mediæval, not in a modern, professor. Let us add that the translator seems to have performed her part with equal taste and felicity; and for those who are interested in the question, and desire to see it discussed in a mild and tolerant spirit, we can cordially recommend Dr. Reusch's work in its English dress.

*Atonement and Law.* By John M. Armour. (Nisbet.) No feature of current theology is more important or more praiseworthy than the attempt everywhere made to bring its doctrines and definitions into harmony with the laws of nature. Mr. Armour endeavours to confer this service on the doctrine of the atonement; but as he accepts the statement of that doctrine upheld by the narrowest of our theological schools, it is not wonderful that his success is

small. He should remember that the essence of compromise consists in a little yielding on both sides. He must not expect that an arbitration, in which "Law" yields everything and "Atonement," as he defines it, nothing, will be considered equitable or satisfactory.

*Birth and Growth of Religion* (Kegan Paul, Trench & Co.) consists of a number of desultory observations, conveyed for the most part in simple language, on the doctrines of religion. They breathe a thoroughly charitable comprehensive spirit, and may safely be recommended to those who have advanced beyond the "milk" stage of theological growth. Both the spirit and aim of the book is well indicated by the concluding sentence of the preface—"To seek to be assimilated to the highest conception we can form of God is to follow after absolute truth."

THE second part of Dr. Kuenen's *Historisch-Kritisch Onderzoek* has appeared. We trust the author's health will enable him to carry the remaining three volumes through the press. Even his iron industry has, we fear, been sorely taxed. We have now his own revised results from the study of all the historical books of the Old Testament, and a sufficient, however concise, criticism of the works which have appeared since the first edition.

#### NOTES AND NEWS.

MR. LECKY has nearly passed through the press a continuation of his *History of England in the Eighteenth Century*, being vols. v. and vi. For England they cover the period from the acknowledgment of the independence of the United States in 1784 to the declaration of war with France in 1793. For Ireland they include the early days of Grattan's parliament and the foundation of the society of the United Irishmen. Messrs. Longmans are the publishers.

MESSRS. KEGAN PAUL, TRENCH & Co. will publish immediately in the "International Scientific Series" *The Geographical and Geological Distribution of Animals*, by Prof. A. Heilprin, of Philadelphia. This will be followed by a work to be entitled *Materials for a Code of International Law*, by Prof. Leone Levi. It has been prepared in anticipation of a conference on International Arbitration, which will probably be held at the Hague next autumn, and will contain all the principles of international law in the form of a code, together with a bibliography of all the principal treatises on the subject. As these treatises go back to 1837—the year of the Queen's accession—the volume will be dedicated, by permission, to Her Majesty.

WE hear that a new edition of Mr. Hall Caine's novel, *A Son of Hagar*—which is reviewed in the ACADEMY this week—is already in the press; and that he is taking advantage of the opportunity to correct some of the mistakes in law that have been pointed out to him. The novel is also being translated for a series of German newspapers.

IN consequence of the incorporation of so large a quantity of new matter in this year's issue of *Hazell's Annual Cyclopaedia* there has been some delay in its production, and it will not be published until February 10, instead of February 1, as originally announced. It will include special articles on the Queen's Jubilee, the Imperial Institute, the Coal and Wine Dues, a short political history of Ireland, &c., and a complete list of the Peers and House of Commons, re-arranged on an improved plan, with much valuable information relative to Parliament and its procedure and practice.

PROF. A. BARRÈRE, of the Royal Military Academy, Woolwich, will shortly issue by sub-

scription an *édition de luxe* of a French Cant and Slang Dictionary, with English Slang Equivalents. The work is accompanied by many specimens in prose and verse of the French and English flash tongues of different periods arranged in chronological order. It contains much historical and philological matter, anecdotes, quotations, and information on the social habits of that class of people it deals with. The author believes his work will prove not only an object of curiosity and interest to the lover of philological curiosities, but also one of utility for the English reader of modern French works of fiction, especially those of the école naturaliste, some of which must be perfectly unintelligible to English readers without the aid of such a book of reference. The work will have a frontispiece drawn by Mr. Godefroy Durand.

MESSRS. MACMILLAN announce a new volume of sermons by Prof. Salmon, of Dublin, entitled *Gnosticism and Agnosticism*.

THE eleventh divisional volume of the *Encyclopaedic Dictionary*, containing QUO to SHIP, will be published by Messrs. Cassell & Co. during the present month.

MESSRS. W. POLLARD & Co., of Exeter, announce a work in two volumes by Mr. Charles Worthy, entitled *Devonshire Parishes*. Some part has already appeared in several local papers; but the whole has been carefully revised, and large additions have been made. The author's object is to describe the churches and other buildings from personal visits; and, above all, to test genealogical particulars by reference to authentic documents, such as episcopal and parochial registers, wills, heraldic MSS., &c. Each volume will contain about fourteen parishes, Dartmouth being included in vol. i. and Torquay in vol. ii. The mode of publication will be by subscription.

WE hear that the novel which Mr. Earl Hodgson is about to publish with Messrs. W. H. Allen & Co. is an effort to test certain theories in social and political affairs by drawing out their chief exponents in the action of a romance. It will be called *Unrest*; or, the Newer Republic.

MESSRS. SWAN SONNENSCHN & Co. will shortly publish a second edition of Prof. Max Müller's *Deutsche Liebe*.

THE Prince of Wales has consented to open the new building of the College of Preceptors in Bloomsbury Square in the early part of this year. The building fund amounts to over £16,000, which will cover all liabilities connected with the building. During the past year the number of candidates examined by the college exceeded 15,000. The council have decided to devote part of the surplus funds of the college to the foundation of scholarships for intending teachers, and to accumulate a fund for the establishment of a training college for teachers in secondary schools.

MR. J. HERBERT FORD has been appointed editor of the *Shorthand Magazine*, conducted for more than twenty years by the late Frederick Pitman.

THE Rev. R. H. Hadden, the Parsonage, Bishopsgate, will be glad to send to any reader of the ACADEMY interested in the subject of parochial registers a short historical account of those of St. Botolph, Bishopsgate, which are now being transcribed and printed.

THE Rev. Septimus Hansard and Dr. Clair Grece have consented to be adjudicators in the matter of two prizes of twenty guineas each, which are offered for the best essays on the subject—"Assuming the tenets of Christianity to be disproved, what would be the social and moral effects of the discontinuance of its teachings, and the abolition of its institutions?"



One essay is to be from the orthodox and one from the sceptical standpoint. Any person wishing particulars and conditions can obtain them by sending a stamped directed envelope to Mr. Allsop, care of Trübner & Co., Ludgate Hill.

A FACSIMILE note from Mr. Gladstone, on "Books that have influenced me," appears in the *British Weekly* this week.

PROF. F. J. CHILD has just issued the fourth part of his grand edition of our English and Scotch ballads. It contains thirty-one of these ballads, including "Child Maurice," "Barbara Allen," "Fause Fordrage," "Young Waters," "Tom Potts," "The Baffled Knight," &c.; and of all, every known version is given, with an account of its analogues in every other language. Of "Johnie Scott," there are sixteen versions; of "The Maid freed from the Gallows," eight; while of the latter, Prof. Child gives a summary of the analogues in Sicilian, Spanish, Färöe, Icelandic, Swedish, Danish, German, Esthonian, Wendish, Russian, Little Russian, Slovenian, and Polish. With like care and fulness of illustration are all the other ballads treated. The editor's work is admirably done, and worthy of the highest praise. Part v. will contain the Robin Hood Ballads, and perhaps the Cow-lifting ones. It is already at press.

WE have been asked to correct an error on p. 246 of Prof. G. T. Stokes's *Ireland and the Celtic Church*, reviewed in the ACADEMY of this week. For "See Kugler's *Handbook of Painting*, edited and translated by Margaret Stokes," read "See Didron's *Christian Iconography*, completed with additions and appendices by Margaret Stokes." The first translation of Kugler's *Handbook* was the work of Mrs. Thomas Hutton, of Dublin, edited by Sir Charles Eastlake and published in 1845. The same mistake occurs again at p. 357 of the Index to Prof. Stokes's work.

#### UNIVERSITY JOTTINGS.

THE chair of archaeology at Oxford, vacant by the removal of Prof. Ramsay to Aberdeen, will not be filled up till May. This postponement, we understand, is due to the necessity of passing a new statute, in order to take advantage of a promised augmentation of the present scanty endowment. In the meantime, the delegates of the common university fund have appointed Mr. L. R. Farnell, of Exeter College, to lecture and give informal instruction in classical archaeology and art during the vacancy. We may further mention that Miss Jane Harrison is delivering a course of lectures at Oxford this term on "Greek Vase Painting," in connexion with the society for the higher education of women.

THE Rev. W. W. Capes has resigned the readership in ancient history at Oxford.

DR. ARCHIBALD GEIKIE, director-general of the geological survey, has promised to deliver an address at the *soirée* of the Junior Scientific Club at Oxford, to be held in the museum on March 1.

THE proposed statute for creating the new degrees of Doctor of Letters and Doctor of Science at Oxford, referred to in the ACADEMY of last week, was rejected on Tuesday by a decisive majority of congregation.

THE University of Cambridge has conferred the honorary degree of Doctor in Science upon Alexander Agassiz, curator of the museum of zoology at Harvard, U.S.

IN connexion with the teachers' syndicate two lectures will be delivered at Cambridge this term by Mr. C. Colbeck, of Harrow, on "The Teaching of Modern Languages"; and one lecture by the Rev. E.

Thring, of Uppingham, entitled "A Workman's Hints on Teaching Work."

IT is proposed to apply the Hancock bequest, consisting of a capital sum of about £10,000, to the extension of the buildings of the University library at Cambridge, and to associate permanently Mr. Hancock's name with the work. The Rev. G. E. Hancock, of St. John's, who died in May, 1884, left all his property to the university (subject to an annuity to his wife), to be applied in whatever way should seem best to the council to promote the general interests of the university.

WE regret to record the death of the Rev. George Henry Heslop, formerly fellow of Queen's College, Oxford, and for twenty-five years head master of St. Bees Grammar School. During the later years of his life he held the college living of Oakley, near Basingstoke; and he was also an honorary canon of Carlisle. As a profound and accurate scholar, Mr. Heslop enjoyed a very high reputation with all who knew him. His published works include editions of several of the orations of Demosthenes in the "Catena Classicorum" series. He was in the sixty-fifth year of his age.

A READING-ROOM has been opened at the Clarendon Press Warehouse, Amen Corner, for the use of members of the University of Oxford. Schoolmasters and others not being Oxford men can also use it on obtaining permission. Visitors will find there every facility for examining old and new works issued from the Press, and for consulting all official publications, from the interesting if hardly changing Honours Register down to the most recent alteration in examination statutes.

WE have received a copy of the address delivered by Mr. W. W. Hunter, the new vice-chancellor of the Calcutta University, on the occasion of conferring the annual degrees on the students on January 8. Its main purport is to advocate the encouragement of technical education; and the latest telegrams have shown that it has been resolved, at a meeting of which Mr. Hunter again was chairman, to commemorate the Queen's jubilee by a technical college at Calcutta. It is significant to observe the great increase in the number of students during the past year. The candidates for the entrance examination reached their highest point, within a few units of 4,400. For the degree of bachelor of arts there were 869 candidates, as against 428 in 1885. Of these 120 passed with honours, as against 52; while 70 proceeded to the degree of M.A., compared with 34. It is important to bear in mind that every examination, from the lowest to the highest, is conducted in English.

THE Académie des Inscriptions has nominated M. Cagnat for the chair of Roman Epigraphy at the Collège de France, vacant by the death of M. Desjardins.

#### ORIGINAL VERSE.

##### SONNET.

On the Picture of Christ, supporting a Little Child, one of the Subjects of "His Kingdom." By Frederick Goodall, R.A.

DEEP unto deep of pure humanity  
Speaks in that face, and those enfolding hands  
Laid lightly on that clinging child who stands  
As child protected, as thy subject, free.

In that still gaze the calm infinity  
Of selfless sorrow conquers and commands  
Our lesser griefs to loose their temporal bands,  
Or bind in closer brotherhood to Thee.

For "Man of Sorrows!" to those eyes of thine  
The eyes we lift with tender tears are wet;  
The pathos of that face, but half divine,  
Subdues us, for that passion never yet  
Was known of man like that whereof the sign—  
Sovereign compassion—on thy brow is set.

EMILY PFEIFFER.

#### THE FATE OF ISDIGERD.\*

WHENCE comes that noble charger before the palace gate,  
Unbridled and unsaddled, yet born for royal state?  
No lord or peasant owns it; none knows its place of birth,  
But all agree no fairer was ever seen on earth.  
"Bring forth," they cry in concert, "the royal housings bring,  
And fit this steed imperial to bear our gracious king."  
They bring the royal housings, but who shall put them on?  
The wild horse rears and plunges and spurns them everyone.  
Out came the lord of Iran—a king of kings was he  
From the sunny Indian waters to the cheerless Caspian Sea;  
"The worshipper of Ormazd, the peaceful and divine"  
He styled himself a scion of Sassan's lordly line;  
But he was harsh and wicked, and whereso'er he came  
The Magi and the Christians breathed curses on his name;  
And good men prayed in secret, that God would strike him down,  
And place on one more worthy the fair Iranian crown.  
"Stand back," he cried, "ye varlets, and let the charger be!  
By Ormazd's grace I'll tame it, its pride shall yield to me."  
He spake, and lo! a marvel! the plunging steed was still,  
And bent its proud neck meekly to all the monarch's will.  
He saddled it and bridled it, yet not a whit it stirred;  
It seemed to know its master in the mighty Isdigerd.  
But one touch more was needed—that touch was never given;  
For suddenly, as maddened with impulse strong from heaven,  
The great horse lashed out fiercely and struck the monarch dead;  
Shook off its royal housings, and like a whirlwind fled.  
And no man saw hereafter that stately steed and fair,  
But the pious knew that Ormazd had heard their secret prayer,  
And sent a holy angel from those who round him wait,  
To smite the royal sinner before his palace gate.

W. TAYLOR SMITH.

#### MAGAZINES AND REVIEWS.

THE *Expositor* for February shows, as usual, true catholicity, both in the names of its contributors, and in the tone of its articles. Prof. Westcott (for does he not speak here as a Cambridge professor?) expounds with much quiet force the chief advantages of the Revised Version of the New Testament; and shows why, in his opinion, even a popular and ecclesiastical version of the Scriptures should aim at minute accuracy. Prof. Sanday, of Oxford, follows up his first paper, on the Origin of the Christian Ministry, by a criticism of recent theories, especially the latest and most complete of them, that of Dr. Harnack. Candour and caution are conspicuous throughout, but it is clear that the author is as free from theories of the past as from any undue bias in favour of hypotheses of the present. We are moving towards a super-ecclesiastical solution of ecclesiastical differences. Prof. Beet, of the Wesleyan College, Richmond, ably advocates a translation of Phil. ii. 6, unmentioned in the Revised Version, but supported by the authority of

\* See Rawlinson's *Seventh Oriental Monarchy*, pp. 280-281.

Meyer. Dr. Maclaren, the great Congregationalist preacher, discourses to men of our day on Col. iv. 10-14. M. Godet gives a popular study on the Epistle to Philemon, which, he says, may be called "the first petition for the abolition of slavery." It would have been interesting to know how M. Godet would meet the almost crushing indictment of the Church by Prof. Overbeck, in his essay on the relation of the ancient Church to slavery in the Roman empire (*Studien*, 1875, pp. 158-230). One feels that there is an answer, and M. Godet might have given it. The concluding survey (to be continued) of recent English books on the New Testament is by Dr. Marcus Dods. The opinion of this liberal-minded Presbyterian on Mr. Cunningham's *S. Austin* will interest many readers.

PSYCHOLOGY is the strong point in the present number of *Mind*. Prof. William James attempts a new theory of space perception. As the present article is only a first instalment, it is difficult to give a clear idea of his views. Like Mr. Ward, he seems to find the germ of space consciousness in the volume or extensity which is supposed to be a distinguishable attribute of sensation from the first. From this, says the writer, we should gain an idea of space as mere "bigness," in which position and localisation have no place. Ordered space or space relations somehow come to be known by measuring and sub-dividing the "primordial largeness." But this work of the mind is in no sense construction: space relations are sensations. It seems odd at first to speak of the sensation of a line, or of the distance between two points; but those who know the accomplished professor's manner will not be surprised at meeting with these and a good many other novel expressions in the essay. The other psychological paper in the number is from the pen of Mr. James Ward, and is a justification of the prominence which that writer gives to attention in his general analysis of mind. He begins by meeting the criticisms of Prof. Bain, and in so doing makes a happy attempt to show that "Prof. Bain's exposition of the general features of mind involves substantially the same analysis" as his own. Mr. Ward also combats the view recently put forward in *Mind* by Mr. Bradley, that the idea of an active subject is out of place in the explanation of mental processes. The remaining article is a further examination of Dr. Martineau's ethical standpoint by Prof. Henry Sidgwick. He ingeniously attacks the assumption of "idiosyncrasy of ethics"—viz. that the moral consciousness tells the same story in the case of each individual—by declaring the divergence of his moral feeling from that of Dr. Martineau on some important points. The essayist succeeds, we think, in showing the inadequacy of the idea that the ordinary moral judgment is primarily and mainly concerned with the dignity of motive. Under the head of Research we have some interesting experiments on the association of ideas, by Dr. Cattell, and on the limits of "prehension"—i.e., the power of reproducing a series of sounds immediately on hearing them—by Mr. J. Jacobs, assisted by Mr. Francis Galton.

#### SELECTED FOREIGN BOOKS.

##### GENERAL LITERATURE.

- DEMOLÉ, E. Histoire monétaire de Genève de 1535 à 1792. Basel: Georg. 15 M.  
KAUICIG, F. Georg. Freiherr von Vega. Separat-Abdruck aus dem Organ der Militär-wissenschaftlichen Vereine. Wien.  
MARTIN, K. Westindische Skizzen. Reise-Erinnerungen. Leiden: Brill. 15 M.  
PALUSTRE, L. La Renaissance en France. Livr. 13. Maine et Anjou (Sarthe, Mayenne et Maine-et-Loire). Paris: Quantin. 25 fr.  
TRIAIRE, P. Les leçons d'anatomie et les peintres hollandais aux 16<sup>e</sup> et 17<sup>e</sup> siècles. Paris: Quantin. 3 fr. 50 c.

VALLAT, G. Etude sur la vie et les œuvres de Thomas Moore, d'après des documents pris au British Museum. Paris: Rousseau. 6 fr.

##### HISTORY.

- BOUCHART, Maître Alain. Les Grandes Croniques de Bretagne, composées en l'an 1514. Fasc. 1. Rennes: Caillière. 8 fr. 75 c.  
BUEDEGER, M. Der Patriarchat u. das Fehderecht in den letzten Jahrzehnten der römischen Republik. Wien: Gerold's Sohn. 2 M. 40 Pf.  
DE LA GORCE, P. Histoire de la seconde République française. Paris: Plon. 16 fr.  
GASQUY, A. Cicéron juriconsulte: avec une table des principaux passages relatifs au droit contenus dans les œuvres de Cicéron. Paris: Thorin. 5 fr.  
HARLEZ, C. de. Histoire de l'empire de Kin ou empire d'or, traduit de Mand-chou. Paris: Leroux. 8 fr.  
LANZAC DE LABORIE, L. de. Un royaliste libéral en 1789. Jean-Joseph Mounier: sa vie politique et ses écrits. Paris: Plon. 8 fr.  
MISPOULET, J. B. Etudes d'institutions romaines. Paris: Durand. 7 fr. 50 c.  
PIERLING, le Père. Bathory et Possevino: documents inédits sur les rapports du Saint-Siège avec les Slaves. Paris: Leroux. 10 fr.  
PROU, M. Les Registres d'Honorius IV.: recueil des bulles de ce pape. Paris: Thorin. 8 fr. 40 c.  
STREPHAN, F. V. rassen-geschichte der Reichstadt Mühlhausen in Thüringen. 1. Th.—1350. Sonderhausen: Eupel. 2 M.  
WILLEMS, P. Les élections municipales à Pompéi. Paris: Thorin. 2 fr. 50 c.

##### PHYSICAL SCIENCE, ETC.

- SCHILLER, E. Grundzüge der Cacteenkunde. Leipzig: Gracklau. 4 M. 50 Pf.  
SCHUTZENBERGER, P. Traité de chimie générale. T. 5. Paris: Hachette. 14 fr.  
STÖLZEL, C. Die Metallurgie. Gewinnung der Metalle. Braunschweig: Vieweg. 42 M.

##### PHILOLOGY.

- AMIAUD, A., et L. MÉCHINEAU. Tableau comparé des écritures babylonienne et assyrienne archaïques et modernes. Paris: Thorin. 15 fr.  
BRADY, J. E. Die Lautveränderungen der neugriechischen Volkssprache u. Dialekte nach ihrer Entstehung aus dem Altgriechischen. Göttingen: Calvar. 1 M. 50 Pf.  
FRANKE, C. De nominum propriorum epithetis homerici. Jena: Pohle. 1 M.  
HUBSCHMANN, H. Etymologie u. Lautlehre der ossetischen Sprache. Strassburg: Trübner. 4 M.  
REUTER, A. De Quintilliani libro qui fuit de causis corruptae eloquentiae. Breslau: Kober. 2 M.

#### CORRESPONDENCE.

##### THE SURNAME "SHAKSPERE."

London: Jan. 29, 1887.

It seems to me very unlikely that the surname made illustrious by our great poet originally meant "spear-shaker." Probably it was an etymologising distortion of something more in accordance with the analogies of English family nomenclature. I venture to suggest that it may be derived from the Anglo-Saxon personal name Seaxberht, and that the well-known form "Shaxberd," instead of being a mere blunder, was a colloquial survival of the original name, which the family so called preferred, at least in writing, to render in a manner suggested by its assumed etymology. There are many unquestionable instances in which Anglo-Saxon personal names, other than those retained as "Christian names" in later times, have left traces in family nomenclature. The surnames Winfarthing and Allfarthing, for example, are clearly derived from the names Wineferth and Ealhferth. There seems, therefore, to be no intrinsic improbability in the suggestion here put forward, though of course any actual proof of its correctness is out of the question. Very likely the conjecture has been propounded before, but there will certainly be many readers of the ACADEMY to whom it will be as new as it is to myself. HENRY BRADLEY.

##### "THE BOOK OF THE THOUSAND NIGHTS AND A NIGHT."

Glasgow: Jan. 31, 1887.

It is very gratifying to learn that Sir R. F. Burton has at length discovered in Arabic two of the ten tales which Galland was supposed to have invented himself and foisted on European

readers as genuine Arabian fictions. In the story of Maruf the Cobbler, which is the last in the Calcutta and Bilk printed texts of "The Nights," we have a variant of Aladdin, and another is found in the Wortley Montague MS. preserved in the Bodleian Library (story of the Fisherman's Son: translated in vol. vi. of Jonathan Scott's edition of our common version of the "Arabian Nights"). But we must go much farther back than any Arabian version for the germs—even the leading incidents—of this favourite tale. In the first volume of my forthcoming work, *Popular Tales and Fictions: their Migrations and Transformations* (Blackwood), I have shown that the story is popularly current in European countries, in forms different from that of Aladdin, but closely resembling Mongolian, Tamil, and Burmese versions, all of which—European and Asiatic—belong to the "Thankful Beasts" cycle, and exemplify the Buddhist doctrine of mercy to others. The grateful animals do not figure in Aladdin or in Maruf the Cobbler; but they play the principal parts in the tale of the Fisherman's Son, which is probably the oldest Arabian version, no matter when the Wortley Montague text was compiled.

With regard to the tale of Zayn al-Asnam, it should be observed that it comprises two main and quite distinct incidents—that of the dream of hidden treasure, and that of the statues. In the modern Turkish version which my learned friend, Mr. E. J. W. Gibb, has lately discovered, the first, and not least important, incident is, I understand, omitted. The dream of treasure has been for centuries localised in different European countries. In Norfolk it is popularly current in the legend of the Chapman of Swaffam; and it was told a thousand years ago by an Arabian author, and in the thirteenth century by Jelâl-ed-Dîner-Rûmî, in his *Masnawî*. The incident of the statues occurs (as Mr. W. F. Kirby has pointed out in Appendix II., p. 466, vol. x., of Sir R. F. Burton's "Nights") in the *Bagh o Bahâr*, Tale of the Fourth Dervish. Now that work is a modern Hindî version of the romance, "Chehar Darwesh" (the Four Dervishes), by the celebrated Amîr Khusrû, A.D. 1253-1324, and, like several other Persian story-books (such as the *Tûti Nâma*, *Kâmarûpa*, the *Bahâr-i Dânish*), may have been derived from Hindu sources. W. A. CLOUSTON.

##### BARON GEORGE VEGA.

An elaborate biography of the eminent Austrian mathematician and military engineer, Baron George Vega, written by Lieut. Fridolin Kaučič, of the 78th Infantry Regiment in the Austrian Army, has recently been reprinted, at Vienna, from the organ of the Militär-Wissenschaftlicher-Verein. Vega was born in 1751, at Zagoritsa, in Carniola. After studying at Liubliana (Laibach), he entered the government service as navigation-engineer; but in a few years he relinquished that post for the more congenial artillery, in which his remarkable talents, the profound technical knowledge and skill which he acquired, and his powers of organisation, obtained him rapid promotion, and he held professorial as well as regimental rank. In 1782 he produced the first of his many scientific works, *Lessons on Mathematics*, which was soon followed by his well-known *Logarithmic-trigonometric Tables*. He distinguished himself in the war against Turkey in 1789 (taking part in the siege of Belgrade), and also in subsequent campaigns against France. In 1794 he completed his *Thesaurus Logarithmus*, and became corresponding member of the Royal Society of Great Britain. His merits were further rewarded in 1800 by his being created a baron. In 1802 he was made a lieutenant-



colonel; and he finished his last work, a *Natural System of Measures, Weights, and Monies*, a few days before he met with his death at Vienna, on September 26 of that year, by the hand of a murderer, whose motive was avarice, and whose crime remained for long undiscovered. Vega's memory has been increasingly honoured by his countrymen, both Germans and Slavs, and was celebrated in 1865 by a public ceremony and the erection of a tablet at his birthplace. The Slovenes—the South-Slavonic inhabitants of his native Carniola and the adjacent provinces—whose national literature is being energetically developed at Ljubliana and other centres of Slovenish culture, have especially been anxious to perpetuate his fame; and in recent years notices of his work have been contributed to Dr. J. Sket's review, *Kres* (published at Klagenfurt), by Lieut. Kaučić and Prof. Andreas Vrečko, while a biography of Vega has also been written by Prof. Fr. Hauptmann, of Graz. It should be observed that an English translation, by W. L. Fischer, of the fortieth (Dr. Bremmiker's) edition of Vega's *Manual of Logarithmic Trigonometry* was published in London in 1857. A. L. HARDY.

## THE WORD "CĂLIN."

Oxford: Feb. 1, 1887.

May add one word in defence of the equation of French *călin*=Latin *catellinum*? It has been urged by Prof. Max Müller as an objection against it that the series *al=ael=adel=atel* is contrary to analogy; is, in fact, irregular. I think I can bring forward a word which indisputably exhibits in its various forms precisely the gradations in question. The word I shall call as a witness is the Late Latin *catellare*, a derivative of *catellus*, "a whelp"—vouched for by Italian *catellare*, "to whelp, to kittle" (Florio); the Provençal form is *cadela*, "chiennier" (Avril); the word appears in Old French in the form *chaeler*, see line cited (s.v. *căler*) in Delboulle's *Glossaire de la Vallée d'Yères*, dialecte Haut Normand, 1876; and the old word *catellare* is still used, according to Delboulle in Normandy, in the form *căler*. I may also note that Delboulle cites *calée*, "a litter of dogs," in his glossary; this is the same word (except in gender) as the Provençal *cadelado* with the same meaning. I maintain that *călin* is to *călin*(=*catellinum*) as *căler* is to *căler* or *chaeler*(=*catellare*).

A. L. MAYHEW.

## "WEDELN" AND "WHEELLE."

London: Jan. 31, 1887.

Allow me to say, in support of Prof. Max Müller's view, that *Schweifwedelei* (wagging of the tail) and *Fuchsschwünzerei* (foxy wheedling) have in German the clear meaning of flattery and cajolery.

As to the introduction of the "h" in English, may not this have been done with the object of separating "to wheedle" more distinctly from a possible misleading association with "to weed," and of approaching the word to the orthography of whale, wharf, wheat, whelp, whet, while, whine, whirl, whisk, white, and many others, all of which have their counterpart in German without the "h"?

KARL BLIND.

## THE MANCHESTER GOETHE SOCIETY.

Liverpool: Jan. 31, 1887.

There is a small error in the account of my paper in the *ACADEMY* of January 29, which I should like to correct. The amount by which Anster's version of *Faust* exceeds the original in bulk I set down at one-third, not one-seventh. I think that, in reality,

the excess is more than one-third; but I did not wish to overstate. Also, I prefer to see my name written R. McLINTOCK.

## APPOINTMENTS FOR NEXT WEEK.

- MONDAY, Feb. 7, 5 p.m. Royal Institution: General Monthly Meeting.  
 5 p.m. London Institution: "Art in the Past," by Mr. W. B. Richmond.  
 8 p.m. Royal Academy: "Methods of Decoration as applied to Greek Architecture," by Prof. J. H. Middleton.  
 8 p.m. Society of Arts: Cantor Lecture, "Diseases of Plants, with special reference to Agriculture and Forestry," III., by Dr. J. L. W. Thudichum.  
 8 p.m. Aristotelian: "The Monadology of Leibnitz," by Mr. M. S. Handley.  
 8 p.m. Victoria Institute: "The Beauties of Nature," by Lord Grimthorpe.  
 TUESDAY, Feb. 8, 3 p.m. Royal Institution: "The Function of Respiration," IV., by Prof. A. Gamgee.  
 8 p.m. Anthropological: "The Tribes of the Nile Valley North of Khartum," by Sir Charles Wilson.  
 8 p.m. Colonial Institute: "Fruit as a Factor in Colonial Commerce," by Mr. D. Morris.  
 8 p.m. Civil Engineers: Discussion, "Sewage-Sludge and its Disposal."  
 WEDNESDAY, Feb. 9, 8 p.m. Royal Academy: "Archaic Greek and Italian Terracottas," by Prof. C. T. Newton.  
 8 p.m. Society of Arts: "Purity of Beer," by Mr. A. Gordon Salomon.  
 8 p.m. Microscopical: Annual Meeting, Presidential Address on "Recent Optical Improvements in the Microscope, and the Operation of the Darwinian Law among the Minute Organisms," by the Rev. Dr. Dallinger.  
 8 p.m. Shelley Society: "The Triumph of Life," by Dr. John Todhunter.  
 THURSDAY, Feb. 10, 3 p.m. Royal Institution: "Molecular Forces," IV., by Prof. A. W. Rüchker.  
 5 p.m. London Institution: "Electric Bells," I., by Prof. Silvanus Thompson.  
 8 p.m. Telegraph Engineers: Discussion, "Telephonic Investigations," by Prof. Silvanus Thompson.  
 8 p.m. Athenaeum.  
 8 p.m. Mathematical: "The Equation of Riccati," by the President; "The Ortho-centroidal Circle," by Mr. R. Tucker; "Polygons inscribed in a Quadric and circumscribed about two Confocal Quadrics," by Mr. R. A. Roberts; "The Binomial Equation,  $x^p-1=0$ ; Quinquesection," by Prof. Tanner; and "Some Symmetrical Determinant Relations connecting Elliptic Sines," by Mr. L. J. Rogers.  
 8.30 p.m. Antiquaries.  
 FRIDAY, Feb. 11, 8 p.m. Royal Academy: "Methods of Decoration as applied to Roman Architecture," by Prof. J. H. Middleton.  
 8 p.m. Society of Arts: "The Economical Condition of India," by Dr. G. Watt.  
 8 p.m. New Shakespeare: "Volumnia," by Miss Grace Latham.  
 9 p.m. Royal Institution: "Gilded Chrysalides," by Mr. E. B. Poulton.  
 SATURDAY, Feb. 12, 3 p.m. Royal Institution: "Modern Composers of Classical Song—Rubiastin, Raff, and Grieg" (with Vocal Illustrations), by Mr. Carl Armbruster.  
 3 p.m. Physical: Annual General Meeting, "The Tenacity of Spun Glass," by Mr. E. Gibson and Mr. R. A. Gregory.  
 3.45 p.m. Botanic: General Meeting.

## SCIENCE.

## TWO EDITIONS OF JUVENAL.

*Thirteen Satires of Juvenal.* With a Commentary by J. E. B. Mayor. Fourth Edition, Revised. (Macmillan.)

*Thirteen Satires of Juvenal.* With Introduction and Notes by C. H. Pearson and H. A. Strong. (Oxford: Clarendon Press.)

It is needless to do more than chronicle the appearance of a new edition of Prof. Mayor's invaluable edition of Juvenal. The first volume has been enriched by an index, supplementing the seventy-five columns added in the earlier editions to the second volume by nearly 120 columns more, the two forming together a complete concordance to the satires. The notes on the first five satires are enlarged by 134 closely printed pages of addenda, in which the famous note on recitations receives some fifty lines of additional illustration. Most of the additions are of the same character; but there are not a few valuable

extracts from recent critical comments, especially those by Bücheler and Beer. These make us regret that the complete critical edition which Prof. Mayor has so long promised is still a matter of the future. The reason for the omission of critical matter in the present work is easy to understand when we remember how it has grown into its present form, and the intractable nature of stereotype plates. Still, it is not the less a misfortune to the student, and an evil example to the English editor, that, after one has purchased nearly a thousand pages of commentary on an author whose works are contained within a narrow compass, it should still be necessary to refer to another edition to know what MS. authority there is for a given reading. But special attention may be called to pp. xlvii.-lii. of the Advertisement, where Prof. Mayor discusses the more important readings in Bücheler's edition, and welcomes with both arms the brilliant and indubitable "suffragane mulio consul" in viii. 148.

For the teacher the possession of Prof. Mayor's Juvenal in its present form is simply indispensable. In honesty it must be added that to the schoolboy, even to the most virtuous of the race, it is almost wholly unusable. And useful as the edition of Mr. Hardy is, it cannot be said that Messrs. Pearson and Strong have undertaken a work of supererogation in issuing an edition appealing to the average student. The Oxford edition starts very unfortunately by acknowledging great obligations to the "scholarly" and "excellent" commentary of Weidner. As hardly any recent edition of a classic has been such a conspicuous and notorious failure as Weidner's Juvenal,\* this tribute looks very ominous. But a careful examination of the notes appears to show that the editors rarely quote Weidner except to differ from him, and that their debt is really confined to a few not very valuable quotations in which he has usually been anticipated by earlier editors. Their courteous language may therefore be treated as a piece of civil surplage, and need not prevent us from examining the commentary on its merits.

The life of Juvenal, signed by Mr. Pearson, deals with the difficulties raised by our scanty and hardly consistent authorities with sound judgment; and adds some excellent criticisms on his style and position. But the account of the famous *Codex Pithoeanus* is strangely confused and bewildering. What are we to make of the following:

"The chief MS. authority for Juvenal is the codex known as the Pithoeanus, so called because it was first edited [*sic*] by P. Pithoeus (Pithou) in A.D. 1575. It is sometimes called 'Budensis,' as it came from Ofen, where Matthias Corvinus had collected many MSS. to Montpellier, where it is at present deposited in the Medical Library, 'Ecole de Médecine' (No. 125). . . . In the sixteenth century Petrus Pithoeus, the well-known lawyer, appears in possession of the codex; and finishes the so-called Cornutian Commentary of the tenth century, and himself adds some notes to the glosses. . . . The codex during the tenth century belonged to the monastery of Lauresheim,

\* Bursian, for instance, says of Hackermann's critical views: "They will fall into well-deserved oblivion as quickly as the edition by A. Weidner, which is such an utter failure" (p. 946).

on the Rhine; but its fate till the end of the tenth century is uncertain. In that century Petrus Pithoeanus [sic] received it as a gift from his brother Franciscus. After the death of Petrus the codex was in the Oratoire of Troyes; thence it passed to the public library of the same town, thence to Montpellier, where it now is."

A reader would have some difficulty in putting together out of this the true story of the codex. It might have been well, too, to note on what slight authority the name "Buden-sis" rests, seeing that all that we know is that it was once the property "Matthiae cuiusdam," whom Pithoeus chose to identify with Corvinus.

The text of Messrs. Pearson and Strong is the text of Jahn for the most part, corrected by the results of Beer's new collation of the Pithoeanus. It is unfortunate that it should have been printed just too soon to allow the editors to use the important revision of the text of Jahn by Bücheler. The result is that, out of nearly fifty passages where Prof. Mayor holds that Bücheler's text is certainly right, there are not more than three or four in which his readings are adopted. In the remarks on the literary connexion of Martial and Juvenal based upon a lecture by Prof. Nettleship, which seems to have been of considerable value, there is an argument which it is hard to follow:

"He thinks it probable that Juvenal and Martial were much in each other's confidence, and actually worked, and it may almost be said, thought, in common. According to this view Juvenal will have been much the younger man of the two."

Why so? This follows, of course, from Friedländer's interpretation of xiii. 17, "Fon-teio consule natus," accepted by Mr. Hardy; but this view is rejected by the Oxford editors and by Prof. Mayor as having been refuted by Schwabe. It is certainly one of the main objections to it that it makes the gap between Martial and Juvenal so great, leading Mr. Roby, for instance, to place them in different periods of literature. How then can it naturally result from the notion that they thought in common?

In the interpretation of Juvenal there are so many points which must be a matter of individual judgment that it is difficult to comment upon a series of notes, except by indicating in each case personal concurrence or disagreement—a tedious and not very profitable process, especially for the reader. But a few comments may be allowed. There are certainly some *fabulae palliatae* of which the scene is not laid at Athens (i. 3). Is there any evidence that the doings of the winds are modelled on Greek descriptions of the Nostoi (i. 9). The date of the birth of Lucilius should not be given with positiveness as 148 B.C. (i. 20). This seems an almost impossible date. It is very far-fetched to assume a reference to the Roman "gravitas" is the *gravis barba sonabat* of i. 25. Surely it is not fair to assume from the words of Ammianus that the *lacerna* in Juvenal's time was embroidered with figures of animals (i. 27). Weidner's interpretation of *sinus* on i. 88 is far less probable than Mayor's, supported with his usual wealth of illustration. In i. 116 the interpretation given is, I think, quite untenable. The storks' cries cannot be at the same time their greeting to the goddess

and her "clattering" back. There were no *rostra* in the *forum Augusti* (i. 129). The note on *Arabarches* (i. 130) will be very confusing to a student, as nothing is said about an alternative reading *Alabarches*. The interpretation of i. 153 seems to me quite untenable, and, indeed, inconsistent with itself. On iii. 12 Munro is far better worth referring to than Weidner; and certainly the wild suggestion of the latter on iii. 37 (where Bücheler's view is worth considering) is quite unworthy of notice in a school edition. I doubt very much whether *buccae* in iii. 34 can be a nickname. Mayor gave the right interpretation of iii. 33, iv. 26, iv. 132, and many other passages long before Weidner, who is quoted for it. The reference on iii. 54 is inaccurate, and surely Müller's *Handbuch* should be quoted by volumes as well as pages. On iii. 74 it would be better to illustrate from Juvenal himself than from Horace. In iii. 114 it is hard to see any reference to boys' schools. For *ghar* in iii. 198 I should prefer to put *ghri*; it would be more intelligible to the schoolboy, and is certainly not less correct. "The *Ludi magni* or *Circenses* were held in April" is a most inaccurate statement (iii. 223). On iv. 105 "Brugman" is an error for Schmalz (ii. 270.) What reason is there for connecting Bellona with the gadfly (iv. 124)? The reference given to Ovid certainly does not warrant it. It is startling to find that Domitian put to death a man to whom Horace addressed two odes at least 120 years before (iv. 154). This surpasses even Mr. Verrall's bold identification of Lauria. The reference to Lucian "Somn. 9" quoted from Weidner (in v. 17), is more correctly given by Mayor to "Gall. 9," and the reference to Mart. xiv. 120 (in v. 20) is quite misleading. The whole note is a good instance of Weidner's want of judgment. The note on *aropta* will certainly mislead the student into thinking that a man is referred to.

It is needless to examine in similar detail the notes on the remaining satires. There are many points open for discussion on which the judgment of scholars may fairly be divided; but the instances which I have given show that the commentary requires some revision before it can be considered entirely satisfactory. The best part of it is that in which the connexion of thought in the several satires is traced. Except in this respect it cannot be said to be any marked improvement for school use upon Mr. Hardy's. In one respect I think it is at a disadvantage. Both editions are expurgated. But while the Oxford editors have often contented themselves with omitting offensive words, or half-lines, Mr. Hardy has excised more boldly, and left no trace of an omission. Whatever may be said for older students, it is clearly an advantage for schoolboys that nothing should be left to excite curiosity. Those for whom expurgation is most requisite will be sure to desire to learn what has been omitted, and why. If Messrs. Pearson and Strong will be content to abandon their faith in Weidner, to strike out every reference to his freaks of judgment, and not to assign to him credit for what much sounder scholars had done before him, to revise the text by the aid of Bücheler, and to give from the abundant stores of Mayor a little more help on some

difficult passages over which they have passed too lightly, they may yet make their handsome and convenient volumes the standard school edition of Juvenal. May I venture to add a request that they will spare us *dissyllable*? A. S. WILKINS.

#### SOME BOOKS OF HEBREW PHILOLOGY.

*Prolegomena eines neuen Hebräisch-aramäischen Wörterbuchs zum alten Testament.* Von Dr. Friedrich Delitzsch. (Leipzig.) This is a book which it is easier to carp at than to criticise. It is itself thorough and through critical, and will necessarily attract the attention of all who are interested, not merely in Semitic philology, but in the interpretation of the Old Testament. One of the points which it most fully recognises is the all-importance of a thorough exegetical study of the passages in which some Hebrew word of obscure origin is imbedded before any comparison of cognate languages. This will conciliate many who might at first be inclined to shut the book up in despair, from their imperfect knowledge of other Semitic idioms than Hebrew. It has, indeed, been insisted upon in other regions of linguistic study. Lucian Müller, for instance, has remarked that "the co-operation of philologists and comparative linguists will be always a pleasurable phenomenon" (*Friedrich Ritschl*, p. 152). Dr. Friedrich Delitzsch has of late been devoting much time and trouble to the illustration of Hebrew from Assyrian sources, but he has evidently not neglected Old Testament exegesis. A recent study on one of the most obscure sections of Ezekiel (xxi. 13-22) has appeared from his pen in a journal not very familiar to exegetical students (the *Zeitschrift für Keilschriftforschung*, 389, &c.). Not a few passages in the present work (see, e.g., the discussions on pp. 17-20, 82) shows the author's conscientious endeavour to avoid the violence of earlier comparative philologists in Hebraic etymologising. The principal faults which we notice in the philology of these *Prolegomena* are the too rigorous adherence to the Massoretic text, and the too confident, and sometimes, at any rate, too exclusive appeal to syllabaries. What Semitic students—themselves either ignorant of or tyros in Assyriology—want to know are the meanings of Assyrian words as deduced from the usage of the texts. Till these can be given, they would rather hold their judgment in suspense. They have nothing but admiration for the iron industry and enthusiastic devotion of Assyriologists. They do not deny that there is substantial truth in the loosely expressed but vivid phrase that Assyrian is the Sanskrit of the Semitic languages. But they are afraid of false starts; and many will think that Dr. Friedrich Delitzsch would do well to let the *Prolegomena* be a prophecy rather than a first instalment of "a new Hebrew-Aramaic dictionary to the Old Testament." The work consists of six chapters. The first deals with external matters, such as the reasons for excluding Biblical-Aramaic and (even Hebrew) proper names, and the justification of an arrangement of Hebrew words according to stems rather than their initial letters. Chap. ii. considers the relation of Hebrew to the other Semitic languages, more especially Arabic, Aramaic, and Assyrian. Dr. Delitzsch defends himself against the denunciations of M. Halévy, and denies that he is in the least unjust to Arabic. Chap. iii. sets forth the great importance of Assyrian for the investigation of Hebrew words. This is of course the *Glanzpunkt* of the book. The author's earlier work, so brief yet so full of interest and suggestiveness, called *The Hebrew Language viewed in the Light of Assyrian Research*, is not unknown



to readers of the ACADEMY. This chapter defends anew some of the explanations in that work, and adds fresh illustrations of the author's thesis. For instance, *māzôr* in Obad. 7 is very reasonably explained by *mazârû*, if at least it is certain that the instrument so called in the great Assyrian list of synonyms meant "a net or trap"; *n'khôsheth* (Ezek. xvi. 36) by *nukhshu*, which in the Nimrod-tablets means "luxury," and is given in an Assyrian vocabulary as a synonym for a word which means lasciviousness; the enigmatic *takhash* by the well-attested Assyrian *takhshu*, some animal whose skin covered Shalmaneser's vessels on the lake of Van, according to our author "the wether" (*H-mmel*). Passing to other sections of the same chapter, we notice the new explanation of *labbal* (Ex. iii. 2) by the stem *labab*, sanctioned by the Assyrian *lababu*, "to be in restless motion"; *shafâr* (Jer. xliii. 10) by the Assyrian *shapârû*, "to spread out"; *āfānāh* (Ps. lxxxviii. 16) by the Assyrian *appānāma* or *appāna*, "to the uttermost"; and (far better worth listening to than the last) the strange Biblical-Aramaic adverb *appethôm* (Ezra iv. 13) by the Assyrian *appittimma*, "in future." Chap. iv. is devoted to the phonetic laws of the Semitic languages. Here, at any rate, there is much that unprejudiced Hebraists will do well to consider; note especially the discussion of the particle 'im. Chap. v. contains a short but sharp attack on Hebrew root-speculations. Chap. vi., also very brief, shows the importance of Assyriology for the interpretation of Hebrew proper names (notice the new meaning for Kish—"a gift," like Mattan; compare, *Nabû-ikîsa* "Nebo has given.") Confirmation may still be wanted for some of the Assyriological material in this volume. One may also here and there question the justness of the comparisons. Few, for instance, will agree with the view proposed on Ps. lxxxviii. 16. But it is a service which merits recognition to have so courageously reopened fundamental questions that are too often prematurely imagined to be closed. And it will be no discredit to the author if ten years hence he modifies or retracts many of the provisional statements in this necessarily tentative sketch.

A Dictionary of the Targumim, the Talmud Babli and Yerushalmi, and the Midrashic Literature. Compiled by M. Jastrow, Ph.D. Part I. (New York: G. P. Putnam's Sons; London: Trübner.) This much-needed work is announced to appear in instalments of about the same size as the present, in as rapid succession as possible. Each, that is, should contain about 100 pages. The extent of the whole work is calculated at about 1,500 pages; but as the first part does not quite take us through N, the author may be pardoned if he should exceed his estimate. Dr. Jastrow is now resident at Philadelphia; and we congratulate the New World on its possession of a scholar of such eminence, who combines German thoroughness with American clearness and orderliness. "Presenting," as the prospectus remarks, "the development of the Hebrew and Aramaic languages during the 900 years preceding the eleventh century of the common era [this work] may claim to be a contribution to comparative Semitic philology." Nor is it only Semitic philologists who will owe Dr. Jastrow a debt of gratitude. Students of post-classical Greek and Latin will find much material here which will complete their own researches into late Greek and Latin words and meanings especially technical. Criticism has enabled the author to throw much light on the translations of late Hebrew writers (a striking instance is given in the preface to Part I.). Criticism of the texts has also been used with cautious judgment. The treatment of

etymologies seems satisfactory, though on this and other points Levy (especially Fleischer's contributions) will of course be compared. Our author deserves special credit in this connexion for his Assyriological references. We look forward to much pleasure and profit from this admirable work, and trust the second instalment will soon follow.

*Der babilonische Talmud in seinen Haggadischen Bestandtheilen.* Wortgetreu übersetzt und durch Noten erläutert von Dr. Theol. et Phil. Aug. Wünsche. (Leipzig.) Almost simultaneously Dr. Wünsche has published the second part of his book of Talmudic extracts, and M. Schwab his French translation of Gittin, Nasir, and Kiddushin, three of the seven treatises represented by Dr. Wünsche's quotations. We are not called upon to institute a comparison between the two books. Both translators have in the progress of their work risen to a higher degree of accuracy. Dr. Wünsche, second to none among the few Christian Talmudists, owns in this volume his obligations to Dr. David Hoffmann and to Dr. Löw, who have read the proof of each sheet, and suggested corrections. The result is a valuable addition to the library of the theological student, who is thus enabled to follow out to its furthest extent that wonderful transformation of the Jewish character brought about by Ezra and his successors.

#### CORRESPONDENCE.

##### THE MELANESIAN LANGUAGES.

Melbourne, Victoria: Dec. 7, 1886.

In an otherwise complimentary notice of Dr. Codrington's *Melanesian Languages*, which appeared in the ACADEMY of December 26, 1885, Prof. Sayce charges the author with denying that there is any law which governs the phonetic changes between one Melanesian dialect and another, and between the Melanesian languages and the Polynesian, "whereas no comparative philologist can accept the denial."

It seems to me that he has misunderstood Dr. Codrington, whose meaning I know to be, not that there is positively no law which governs those changes, but that neither he nor any one of us who have had the best opportunities of studying those languages has been able to discover what the law is. It is certain that nothing like a "Grimm's law" can be found which will meet the case. At any rate, if comparative philologists can find out such a law, and will tell us what it is, we shall be very glad, for we have been many years looking for it in vain.

LORIMER FISON.

#### SCIENCE NOTES.

THE Council of the Geological Society have awarded the medals to be given at the anniversary meeting of the society on February 18 as follows: the Wollaston gold medal to Mr. J. W. Hulke, the Murchison medal to the Rev. P. B. Brodie, the Lyell medal to Mr. S. Allport, and the Bigsby gold medal to Prof. C. Lapworth. The balances of the funds at the disposal of the society are awarded as follows: the Wollaston Fund to Mr. B. N. Peach, the Murchison Fund to Mr. R. Kidston, and the Lyell Fund to the Rev. Osmond Fisher.

THE committee, formed under the presidency of Prof. Huxley, for the purpose of raising a fund to provide for the education of the children of the late Prof. F. Guthrie, desires to announce that the subscription list will shortly be closed.

To the February number of the *Journal of the Anthropological Institute*, Mr. H. Ling Roth, of Leeds, contributes a comprehensive

paper on the Aborigines of Hispaniola. African ethnology is well represented in this number. First there is an article on the Tribes of the Eastern Sudan, by Mr. Donald Cameron, who was in the Sudan with Sir Charles Wilson, and is now British Consul at Suakim. Then follows a description of some curious West African *aroko*, or symbolic messages, by Mr. Payne, a native gentleman who holds the position of registrar of the supreme court at Lagos, and who visited this country last summer, in connexion with the Colonial Exhibition. There is also a paper on the people of Sierra Leone, by Mr. T. R. Griffith.

#### PHILOLOGY NOTES.

THERE will shortly appear a work by Dr. Engel, entitled *Die Aussprache des Griechischen*. The object is to discuss the origin and nature of the Erasmian pronunciation, and to refute the common notions on the subject. The author further brings forward the claims of the pronunciation now used in Greece, and argues that its history would entirely justify its adoption in Western Europe. The book has abundant examples, and is written in a lively style.

THE current number of the *Journal of Philology* contains several contributions of importance. Prof. Nettleship, in an article upon "The Study of Latin Grammar among the Romans in the First Century A.D.," opens up a subject which, if not attractive, has at least the merit of being new. He concludes that the main outlines of the conventional grammar of subsequent writers were derived from the *Ars* of Remmius Palaemon (*Juv.* 6, 452), and that we have no reason to believe in the existence of a second Palaemon later than Pliny. Mr. Robinson Ellis gives a report of "A Fortnight's Research in the Bibliothèque Nationale," of which the most interesting result was the collation of a MS. of the thirteenth century, containing the first ninety-four lines of the *Culex*. Mr. Henry Jackson continues his series of papers on "Plato's Later Theory of Ideas," discussing on this occasion the *Politicus*; and Mr. A. E. Haigh supports the received review, in opposition to former articles by Mr. H. Richards, regarding the trilogy and tetralogy of the Greek drama. There is also a paper on "Herodotus in Egypt," which is distinguished by gratuitously offensive references of a personal nature.

THE *Dictionnaire Béarnais, Ancien et Moderne*, par V. Lespy et P. Raymond, in 2 vols. (Montpellier), has now appeared. The credit of the work belongs almost wholly to the former; for the regretted M. Raymond died before the letter B was completed. It is needless to say that the dictionary is far more complete than any of the vocabularies that have preceded it. M. Lespy is exceedingly reserved and cautious in etymology, and his few remarks on it tend rather to remove popular errors than to establish any conclusions of his own. On the other hand the grammatical articles are full. See those on *et*, *ere*, and especially on that *crux* of the Béarnais, the pleonastic *que*, in which the explanations of Prince L.-L. Bonaparte and others are discussed. But the distinctive merit of the dictionary consists in the richness and great interest of its citations. It will serve not merely as a lexicon, but almost as a commentary on most questions connected with the history, manners, and institutions of Béarn. Seldom have we seen any dictionary so useful in this respect; and if the philologist does not find here the opinions ready cut and dried of a specialist, he has at least a most excellently chosen set of materials from which to form his own deductions.

## MEETINGS OF SOCIETIES.

## SOCIETY OF ANTIQUARIES.—(Thursday, Jan. 20.)

DR. FRESHFIELD, vice-president, in the chair.—Mr. Gomme read a paper on the municipal corporation of Malmesbury, as showing traces of an archaic village community. In the earliest times of the English occupation of the district, Mr. Gomme showed that there was nothing at Malmesbury, except a castle, still inhabited by Welsh, whom the English could not succeed in expelling, even though they had destroyed what town there was, and the more important town of Kairdureburgh, or Brokenborough, in the neighbourhood. The Welsh still seem to have been there when Maidulf founded his hermitage under the shadow of the fortress. Mr. Gomme suggested that relics of early Welsh customs survived in the corporation of the town, which subsequently grew up round the abbey. In this corporation kinship alone was a qualification for membership. The members of the corporation were divided into commoners, and into bodies of a higher rank, consisting of 48, of 24, of 13, of 3, and at the head the alderman. Similar arithmetical arrangements are to be found in the ancient codes of South Wales. The town lands were distributed among the burgesses, according to ancient customs, of which examples are to be found elsewhere; and possession was given by delivery of a twig. Mr. Gomme illustrated all these points by reference to other early customs.—Mr. Waller exhibited a rubbing of a stone sepulchral slab of a bishop from Holland.

## ANTHROPOLOGICAL INSTITUTE.—(Tuesday, Jan. 25, Anniversary Meeting.)

FRANCIS GALTON, Esq., president, in the chair.—The following were elected officers and council for the ensuing year: president—Francis Galton; vice-presidents—Hyde Clarke, J. G. Garson, Prof. A. H. Keane; secretary—F. W. Rudler; treasurer—A. L. Lewis; council—G. M. Atkinson, Sir W. Bowman, E. W. Brabrook, Sir George Campbell, C. H. E. Carmichael, A. W. Franks, Col. H. H. Godwin-Austen, Col. J. A. Grant, T. V. Holmes, Prof. A. Macalister, R. Biddulph Martin, Prof. Meldola, Prof. Moseley, C. Peek, F. G. H. Price, C. H. Read, Lord Arthur Russell, H. Seebohm, Prof. G. D. Thane, M. J. Walhouse.

## ROYAL SOCIETY OF LITERATURE.—(Wednesday, Jan. 26.)

SIR PATRICK COLQUHOUN, president, in the chair.—A paper was read by Mr. R. B. Holt on "The Culture of the Ancient Britons." He maintained that the language, laws, and literature of the ancient Britons proved that they must have attained a relatively high culture before their civilisation was destroyed by barbarous invaders. The Druids trained suitable teachers, and appointed one for every hamlet of nine houses. These instructed the people in art, sciences, and morality. For this end they used triads, in the form of a catechism, which were admirably adapted to develop the social and intellectual life of a primitive race. Among many others the following were quoted:—The three foundations of learning? Seeing much, suffering much, studying much. The three indispensables of a teacher? Genius from God, instruction from a teacher, his function authorised by the judgment of a session. The three immunities of a true-born Briton? Five free acres, co-tillage, hunting. But while the educational triads were models of perspicuity and conciseness, the mystical ones were very obscure. The possessors of this esoteric knowledge having been butchered before they were permitted to write it, we have no key to the faith or philosophy of our ancestors. Still it was evident that their culture was in every way worthy of our respect and admiration.—The president expressed his disbelief in much of the authenticity of our means of information respecting ancient British history.—Mr. J. Offord, jun., stated that recent authorities, and particularly Dr. Isaac Taylor, had discarded the floral theory respecting the letters used by the Druids, and had distinctly traced them to a Greek origin.—Mr. J. W. Bone inclined to the idea that the Welsh triads quoted were of doubtful historical origin.—Mr. Percy Ames scarcely considered it a mark of political culture on the part of the British teacher to have adopted the latest plan

of the Radical programme.—Mr. E. Gilbert High-ton held that the general knowledge of the Druids was fully confirmed by the evidence of classical writers, who testified to their attainments in medicine, botany, astronomy, and even anatomy; but that the stain of human sacrifice undoubtedly clung to their religion, and that, as in the case of other ancient nations, the people were kept by them in a state of servile superstition.

## FINE ART.

GREAT SALE OF PICTURES, at reduced prices (Engravings, Chromos, and Olographs), handsomely framed. Everyone about to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents.—GEO. REES, 115, Strand, near Waterloo-bridge.

*Imagination in Landscape Painting.* By P. G. Hamerton. (Seeley.)

MR. HAMERTON has read and thought so much about art, theoretical and practical, that it is not easy for him to write anything on the subject which does not deserve attention. The papers which originally appeared in the *Portfolio* and are now collected in this beautiful volume, adorned with all, and more than all, the admirably executed engravings which accompanied them in their course through the periodical, will not be new to most readers of the *ACADEMY*. From month to month they have afforded much entertainment and instruction, and can scarcely have failed to stimulate a great deal of thought on the subjects which they touched—touched perhaps rather than treated; for although the theme of the series was *Imagination*, the argument was conducted with so little severity that a thousand other points more or less directly connected with it were allowed to adorn it by way of illustration, or even to obtrude by way of variety. Some of these affiliated thoughts were as interesting as any other parts of the articles, especially when they introduced us to some personal experience of the author. The question, for instance, of how far an artist is genuinely interested in the lives of the poor people out of whose homes he draws materials for his art brought us a pleasant description of the life of a painter in the open air, and the exceptional opportunities such a life gives for becoming familiar with the thoughts and habits of the poor; and this led to a delightful glimpse of the painter-poet Samuel Palmer, and so back to the poetical character of his art and to imagination in landscape painting. Once or twice we had a whole chapter devoted to a subject outside the lines, as that on what Mr. Hamerton calls *Passive Imagination*, or the faculty which enables us to enjoy works of imagination, or to indulge the thoughts and fancies which are excited by contemplation of nature. All these things are of course the same in the book as in the detached essays, and if each chapter of the book is read by itself will produce the same effect; but when the whole series is read continuously we miss that order which is necessary to make the consideration of a great subject an easy, as well as an agreeable, employment.

Viewed as a book, its character is kaleidoscopic. No sooner do we feel the author's thoughts arranging themselves in some organised shape than the glass is shifted, and we see a considerable modification, if not a complete change, in the pattern; and this phenomenon, repeating itself continually throughout the book, produces a somewhat

bewildering effect. Mr. Burnand once had a "happy thought" to "puzzle the critics," and Mr. Hamerton, consciously or unconsciously, has performed the same feat. Though every paragraph of it is written with that scrupulous clearness which is characteristic of the author, it is seldom we have come across a book about which it is so difficult to give a short and just report.

Mr. Hamerton divides the imagination of the landscape painter into two kinds—the first of which is simple ocular memory, and the second the power of combining and fusing remembered images into one pictorial whole. Many will think that the former of these is one of the sources of imagination rather than a description of it, and that the latter is inadequate to define the higher forms of creative imagination; but there is no doubt that the division is convenient, and provides an ample basis for discussion. To the interesting subject of eye-memory Mr. Hamerton appears to have paid special attention; and he has not confined his enquiries to the eye-memory of a landscape painter, or even of an artist, but includes in his considerations the peculiar faculties of the "calculating boys" who do complicated sums in the head, and of chess players who play two or three games blindfold. In these cases we clearly see that eye-memory is the source of the strange power by which certain persons can reproduce well-known and simple images so clearly before their minds that they can deal with them intellectually with the same ease as if they were physically visible and under material control. No doubt this power (when possessed to any extent) is a special gift; but it cannot be regarded as anything more than analogous to an artistic imagination of the higher kind, for it does not alter form, and is, from beginning to end, conscious and under complete control. The systematic training of the memory of the eye by artists is doubtless a great assistance to their imagination. The results of it in the school of M. Lecoq de Boisbaudran, at Paris, form the subject of one of the most interesting of Mr. Hamerton's chapters. Of M. de Boisbaudran's pupils, the one best known in England is M. Legros; and the vital quality of his draughtsmanship is, no doubt, greatly due to his faculty of retaining images in his mind with distinctness. To those trained to draw from the model without perpetual reference to it for each touch, even copying soon becomes a semi-imaginative exercise, and the pictorial memory becomes stored with images which afford that abundance of material which Mr. Hamerton rightly regards as one of the prime necessities for the exercise of the imagination of the second class.

Here we come to the real difficulty. It is easy enough to see the clear distinction between the two classes—it is easy enough to follow up the eye-memory till it begins to assume a more imaginative character; but the bridge between the faculty of remembering and reproducing images to that of combining them and fusing them into a pictorial whole is not so easily passed, especially when that pictorial whole is inspired by emotion. It is the passage from prose to poetry. Two men will describe the same scene in almost the same words, two men will paint the same scene in almost the same forms and colours—one de-



scription will be beautiful, the other ugly—one picture will affect us, the other will not. Dissect as we will, the life will escape. We may perceive points of difference, but that will help us little, for the difference is really essential. Take a simple instance from poetry; memory would tell us that a woman was exceedingly beautiful, but imagination is needed to achieve the effect produced by the "beautiful exceedingly," as used by Coleridge in "Christabel." We see, at once, an obvious and simple difference, which consists in transposing the two words; but this does not account for their marvellous charm when transposed by the poet. Take them from their place in the poem, and it is gone, being dependent on the rhythm of the poem, the state of feeling induced by the previous verses, and many other facts incapable of analysis, including the unique quality of Coleridge's genius. Mr. Hamerton tries to take us some distance across this bridge; and in no way more notably than by pointing out the unity which is characteristic of works of imagination, and the kind of natural selection made by the memory of each individual in his observation of nature. One man, according to Mr. Hamerton, will remember everything, and paint it; another will remember only so much as is in harmony with his feelings. Mr. Hamerton goes so far as to trace Rembrandt's imaginative power to his defective memory. The epithet is scarcely happy, we think; for if a memory retains all we wish to observe, it is rather hard to call it defective. Moreover, there is no reason to suppose that Rembrandt did not remember a detail because he did not paint it. Nevertheless, the power of remembering, or rather, as we should say, separating in the memory, what we wish to paint from what we wish to omit in painting is characteristic of all imaginative painters. This faculty of seizing on those facts which will convey on canvas the emotion which a scene excites in the artist's mind is one of those which constitutes his special power. So far at least we may get from memory towards the higher imagination. But here the operations of the mind begin to get subtle and complex; unintelligible even to the artist, who is often unconscious of his sources of inspirations and process of composition. To get much further we should have at least to divide this higher imagination into several distinct classes. It is much easier, for instance, to approach the secret of the power of Claude and his school, whose ideal was largely made up of the harmonious arrangement of more or less precise and conventional forms, than those of our modern artists who reject artificial structure. For scenic grandeur and smiling serenity of earth and sky, something like a receipt can be given. We cannot make a Claude, but we can see pretty clearly how he was made. It was his skill that was unique, rather than his sentiment. But now that nature has been found to reflect nearly every mood of the human mind, and a voice has been given, not only to bossy tree and stately temple, but to cloud and mountain, wood and cottage, mist and rain, the imagination of the landscape painter presents problems of much greater difficulty.

We are not sure that some of those which seem the simplest are not really the most

difficult. How, for instance, is the faithful portrait of a place made exceptionally interesting to us? How is a cathedral made to speak of centuries of worship? How is the commonplace completely charmed away from the ordinary hedgerow and haystack? It is certainly by something more than memory. It is certainly by something less than creative imagination. Between these two there is a vast tract which even Mr. Hamerton has not fully explored. Scattered here and there in this book, sometimes where it is least expected, we come upon notes and hints of intermediate kinds of imagination; and we hope that some day he will work upon this field in a more systematic manner. Might we hope, also, that he would reconsider his views as to the comparatively small importance of the germinal idea in works of imagination? After the "motive" is once determined on, no doubt a continuous effort of the imaginative faculty is necessary to complete the picture; and there seems much truth in the opinion that it is the faculty of "setting the wits to work" to do this that divides an artist of imagination from one without it. Nevertheless, the prime conception is the controlling power; it superintends the "wits" that work it out; and it is only where it succeeds in keeping them close to their work, and in due subordination to itself, that a picture ever attains that unity which Mr. Hamerton so strongly insists upon as the result of imagination.

COSMO MONKHOUSE.

#### THE GLASGOW INSTITUTE.

THE directors of the Glasgow Institute have this year, as usual, brought together a varied and interesting gathering, in which the works of local artists are supplemented by a few important pictures by deceased painters, by many productions from the London studios, and by a selection of examples of contemporary foreign art. Among the more attractive of the figure-pieces are two of the most charming of the recent child-pictures of Sir John Millais—"Little Miss Muffit" and "The Mistletoe Gatherer." Sir J. D. Linton is represented by the highly finished smaller version of his dramatic and learned "Declaration of War"; Mr. J. C. Hook by his solidly painted "Gold of the Sea," a work dating from 1872; and Mr. Albert Moore by his nude study titled "White Hydrangeas," while Mr. Henry Moore sends an important sea-piece, and Miss Clara Montalba her richly coloured "Port of Amsterdam."

The works by deceased artists include an important cathedral interior by David Roberts, a girl's head by Rossetti, and Frederick Walker's "Sunny Thames." The last named, though an unfinished picture, is a large and highly delightful and characteristic example of the artist. Its group of children shows the grace and distinction of the artist, his fine selection of line and attitude; and the landscape surroundings are excellently rendered, and full of a drowsy poetic charm.

The foreign schools are not inadequately represented, many works by deceased artists—among the rest a group of small but typical landscapes by Corot, Diaz, and Rousseau—having been lent from the walls of Glasgow collectors. A moonlight subject by Charles Jacque, with a flock crossing a stream, is a more than commonly tender example of the artist, one in which he approaches the poetic sentiment that informs the pastorals of Millet; and in a canvas titled "Calvary," we have a

powerful and wildly-impressive colour-dream by Monticelli. M. H. W. Mesdag shows two vigorous sea-pieces—"In Danger," a moonlight scene with a wreck and lifeboat, being especially manly in execution and dramatic in effect. M. P. D. Bergeret sends two noble studies of still life, one of them—a rendering of lobsters and shrimps—unusually large, varied, and important.

Among the most important of the works of Scottish painters is Mr. W. E. Lockhart's "Church Lottery in Spain"—a well-conceived, broadly executed street subject in Seville, seen under artificial lighting; and his "Theodora and Marjorie"—a richly coloured life-sized portrait of two children busied over a scrap-book. Mr. W. M. Taggart sends a vividly lighted group of children at play among the whins on the beach; and a sea-piece—"Over the Harbour Bar"—full of atmosphere and motion; and from Mr. George Reid come two excellent examples of his powerful and realistic portraiture, one of them a half-length of Prof. Edward Caird. Sir Noel Paton is represented by a religious subject—"Mary at the Sepulchre," painted in 1874—a work inspired by reverent, devotional feeling, and possessing much delicate beauty in the kneeling female figure.

One of the most important works by Glasgow artists is the "Apple Gatherers" of Mr. James Guthrie, whose grimly impressive "Scotch Funeral" excited much attention when it was shown here the other year. The present work, which is strongly influenced by the method of Lepage, shows powerful handling and a faithful rendering of out-of-door effect; but the subject has insufficient interest for the extended scale of its portrayal. Mr. A. Mann has turned from figure-subjects to landscape, and exhibits a low-toned, well-considered view on the Findhorn. Several pleasant domestic scenes come from Mr. T. McEwan; Mr. Joseph Henderson sends an effective portrait and a delicate coast-scene; and Messrs. S. Reid, Wellwood Rattray, R. W. Allan, and J. Lavery are more or less fully represented.

#### CORRESPONDENCE.

ANOTHER FORGED ROMAN INSCRIPTION.

Liverpool: Feb. 2, 1887.

The inscription mentioned by Mr. Abrahall (ACADEMY, January 29) has invariably been treated by all writers on Britanno-Roman epigraphy of modern times as a forgery. During the last sixteen years I have had at least a score of enquiries as to whether the inscription preserved at Nether Hall or that at Orchard Wyndham was the original; and my reply has been in every instance the same—that the Nether Hall stone was that described by Camden three centuries since. The subject has since been further treated of in vol. v. of the Cumberland and Westmoreland Archaeological Society's *Transactions*, where Mr. Tyson confirms the conclusion I had arrived at, even before Mr. George was in the field.

W. THOMPSON WATKIN.

#### NOTES ON ART AND ARCHAEOLOGY.

AN exhibition of the collected works of Sir Oswald Brierly—to which both the Queen and the Prince of Wales have promised to contribute—will be held at the Pall Mall Gallery in the last week of April, remaining open till the end of July.

SEVERAL exhibitions will open to the public next week, each with a private view to-day. The Nineteenth Century Art Society holds its eleventh exhibition in the Conduit Street Galleries; at the Fine Art Society's, in New Bond Street, will be a collection of drawings

of the Norfolk broads and rivers, by Mr. E. H. Fahey, of the Institute; Messrs. Dowdeswell, also in New Bond Street, will show some sketches of the Alps, the Italian lakes, and the Riviera, by Mr. B. J. M. Donne; while Mr. Maclean, in the Haymarket, has another set of sketches of the same country by Mr. John Surtees.

THE question of picture hanging in public exhibitions, first brought to the front by the action of the authorities of the time in Suffolk Street, is now, it seems, in process of discussion *apropos* of other galleries. The example of the "British Artists" has already been followed at a distance, and to a limited extent by an exhibition which, it is true, has long ceased to be among the really important—that of the Dudley Gallery. The top row has now ceased to exist in the Egyptian Hall; and so far this is an act of homage, more or less graceful, to Mr. Whistler and his associates. What we are now looking for is that the Institute of Water-Colour Painters, with its great prestige, its abundant support, and its energetic management, shall do something in the same direction. Why cannot it also abolish the top line of drawings, which, truth to say, contains very rarely anything that the world would seriously miss? In vast exhibitions it is probably too much to hope that means may be taken to isolate important contributions of delicate and accomplished art. At the Grosvenor Gallery that which is not at all accomplished is apt sometimes to be isolated: the merely fashionable portrait is apt to assert itself there with unbecoming prominence. But no such luck belongs to even the best of the contributors to the Institute. What is done there, however, and done sometimes with very great effect, is so to group many of the most accomplished drawings that they gain rather than lose by the presence of their immediate neighbours. In smaller exhibitions of the "One Man" type, it is easy, of course, to do more apparent honour, even to what are often perfectly crude productions; but it is well to remember that more art is really shown by dexterous arrangement of juxtaposition than by the facile introduction of a little drapery from Regent Street, or of tapestry from the looms of France.

THERE seems even an increase of matter in the new number of the really artistic periodical, *The Century Guild Hobby Horse* (Kegan Paul, Trench, & Co.); and of this—if it is not impertinent to say so—we doubt the wisdom, since the luxurious and tasteful *format* in which the work appears must anyhow necessitate heavy outlay. Still it is no more our reasonable business, perhaps, to complain to the conductors of *The Hobby Horse* that they give us too much for our money than to complain to Mr. Augustus Harris of exactly the same thing. To give liberally is the fashion of the day—in magazines as at the theatre. In the present number Mr. Mackmurdo writes with learning on "Orcagna." Mr. Horne's notes on "Blake's Life-mask" are in selected prose. There is wonderful flexibility about the late Mrs. Gilchrist's rendering of Victor Hugo's "Rose of the Infanta," which her son quaintly and suitably illustrates. Mr. Watt's noble design, "The Angel of Death crowning Innocence" serves as frontispiece to the number, and we wish that we had room to point out the merits of the remaining contents, which include thoughtful contributions from Mr. Selwyn Image and Mr. Arthur Galton, and a solemn carol by Miss Christina Rossetti.

THE *British Architect* for this week has a pen-and-ink reproduction of a drawing by Meissonier, representing a cavalry vedette. Of the original the preposterous vaunt is made

that it is "the most costly watercolour in the world."

AUSTRIAN papers report excavations on the site of Camuntum, which considerably increase our knowledge of that Roman town.

DISCOVERIES of Roman remains are reported also from Namur. Among other things, an inscription has been found which apparently proves that Namur was in *Germania Inferior*.

## THE STAGE.

### STAGE NOTES.

A VERY long farce by Mr. Pinero has succeeded the merriest of farical comedies at the Court. It is the kind of piece that was attacked only the other day in a thunderous and weighty article in a great daily newspaper; but that was breaking a butterfly upon a wheel, we think. Messrs. Clayton and Cecil do not pose as supporters of the poetic drama. They aim but to amuse us lightly, and at all events those who take their pleasure at the Court Theatre can hardly be said to take it sadly. Mad pranks and high jinks rather are the order of the day in that remote suburb which the Court Theatre has done something to make lively. The company at Chelsea is little varied. Mr. Clayton and Mr. Cecil, Mrs. John Wood and Miss Norreys, bear the brunt of the labour, and for most of them it would appear to be the "joyful labour" of Macduff. Mr. Clayton presents himself on this occasion as a Dean who submits to the influences of a sporting woman. The sporting woman is, of course, Mrs. John Wood, who is provided with the slang of the turf, with many a racing metaphor which she utters with the point and distinctness which constitute so much of her stage merit. Mr. Arthur Cecil's part is not, perhaps, to be reckoned a good one. Miss Norreys is seen again—and she is always seen pleasantly—as the romp. She is, no doubt, the best romp that the English theatre at present knows; but it is desirable that she should be seen in parts that might tax her intellectual powers more considerably.

THE public has this week learnt with surprise, and, we will venture to say, with serious regret, that Mr. Wilson Barrett, on his return from America, will find that the Princess's Theatre has passed out of his hands. A lease has been secured by a gifted young American lady now in London, whose performances in the future we may have cause to welcome—we mean Miss Grace Hawthorne. But we could wish that some other place could have been made for her than that at the Princess's; and for the simple reason that, while it is probable that her reputation could be established in London at almost any good theatre that happened to be vacant, her appearance at the Princess's breaks inevitably a happy tradition of now several years' standing, and destroys a continuity which those who appreciate the performances of Mr. Barrett and his company would fain have seen prolonged. Where is Mr. Barrett to go? He requires, for his magnificent and always tasteful spectacles, the resources of a large stage contrived in the newest fashion. Of such stages there are really only two or three in London, and these are not likely to be vacant, and moreover they are occupied—as doubtless the Princess's itself will be—quite worthily. Must Mr. Barrett add another new playhouse to those of moderate size which have been built recently?

WE shall next week have something to say about Messrs. Gilbert and Sullivan's new piece at the Savoy, the production of which has aroused a quite unparalleled amount of curiosity—curiosity about as keen in New York as in London.

## MUSIC.

### MR. CORDER'S "NORDISA."

LAST September we had to notice the performance of a cantata by Mr. F. Corder at the Wolverhampton festival, and the success of that work augured well for his opera, which had even then been accepted by Mr. Carl Rosa. This work, entitled "Nordisa," was produced last Wednesday week at the Royal Court Theatre, Liverpool. The plot of the opera has been partly taken from an old French melodrama, and the libretto has been purposely—so the author, Mr. Corder himself, tells us—written on old-fashioned lines. It does not pretend to be a grand, but merely a romantic opera. Again, Mr. Corder says that his aim has been to please the general public rather than to educate or astonish them. This is rather a hard saying; for it is surely possible to educate and astonish without ceasing to please. Mr. Corder's book, on the whole, is a good one, both as regards the poetry and the plot. The opera commences with an overture in the usual form: the chief themes are taken from the second act.

The plot is a simple one. Minna, daughter of the Baroness Nymark, is in love with a young officer, Frederick Hansen, attached to the family, and cares but little for her cousin, Count Oscar Lydal, whom she is about to wed in compliance with an oath exacted by his dead father. In the first act we meet with these personages in a little village in Norway, at the foot of the Snøberg. The annual autumn fair is just concluding. The opening chorus is bright, tuneful, and clever. Minna wishes to see the village sports; but the Baroness, who is most proper, objects to the noisy shouts of the common folk, and will not let her go, even under the escort of the officer. All this we learn in a light trio, with a showy part for the soprano. At the inn Minna enquires after Nordisa, her foster sister, and after her nurse's husband, Andreas Brand. Halvor, the innkeeper, a brother-in-law of the latter, has just time to say that Brand went to the wars sixteen years before, and is probably dead, when the country folk appear for the dance. After a few bars introduction we have a *polska*—a northern dance something after the style of a polonaise; then a bear dance, a clever little violin solo, played by a blind old fiddler with a performing bear; and last of all the Halling, a national Norwegian dance.

This last is not the only attempt at local colour in the opera, but it is one of the most striking. Piquant orchestration and pretty dancing contributed materially to the success of these movements. Count Oscar now enters, and we hear in the orchestra a theme afterwards associated with Nordisa. We next have an amusing quartet, in which the young people discuss "affection" from their point of view, the Baroness from hers. The music is smooth and telling. Oscar and Frederick are then left together; and the former regrets the compact which binds him to Minna, and tells in graceful strains of the maiden Nordisa, who "has prison'd me in chains most magical." Brand, her father supposed to be dead, returns unexpectedly to the village, and sings of his past and present life in an effective but not particularly original scena. A bell now begins to toll. Nordisa is going to be escorted by the villagers and the minister to a lonely mountain hut or *sæter*, to look after the cattle which cannot be brought down into the valley during the winter. Nordisa sings of her trust in One above in a plain diatonic phrase—one of those phrases which the public can carry away with them—and it is afterwards repeated by the chorus. The finale is well worked up; and, as the procession crosses the bridge on its way up the mountain, the curtain falls while the villagers are singing the phrase just mentioned. Just before the close Brand arrives, but too late to prevent his daughter from going.

One cannot but admire the straightforward



character of the music in this act. It never impresses us by its originality, and at times—both here and also in the other acts—comes dangerously near to the commonplace; but Mr. Corder always saves himself by the cleverness of the writing and by the skill of his orchestration. He shows, too, a certain power of characterisation. The music is not continuous, but each scene closes with a well-defined cadence. Sparing use is made of the representative theme. The strong points of this act more than compensate for its weak ones.

At the second commences with a smooth and graceful movement entitled "On the Mountains." When the curtain rises we see the chalet or *sätar* on the Snoberg. On a rock at the back is a shepherd boy who sings a quaint ditty. He then perceives the procession winding its way up the mountain path. When all the stores for the winter are placed in the hut, the pastor utters a prayer to heaven, and all take their farewell of the maiden. Oscar has followed the procession; and he now appears, and sings in flowing strains of the power of love. The quaint rhythm of the accompaniment and the clarinet obligato give character to the song. Nordisa, unconscious of the presence of Oscar, comes forward singing a pretty melody taken from a traditional Norwegian cattle-call. At last she perceives "the stranger." She is simple and he honourable. They converse together, but gradually they give way to their feelings and both sing of the mighty power of love. At last Oscar, aware of the strangeness of the situation and of his "dire madness," wishes to depart. But Nordisa, shrieking, drags him back just in time to escape the avalanche which pours down with fearful suddenness, covering the plateau with deep snow. Brand and Halvor are then seen on a rocky path above, and the former exclaims "Entombed for months! May heaven protect my child!" The curtain falls. In this act Mr. Corder seems to have written more for himself and less for the public. In the last scene there are some little affectations in the harmonies, and now and then a sense of vagueness is felt; but, taken as a whole, it shows considerable dramatic power. It is very moderate in length, and the composer shows great, indeed too great, self-restraint in depicting the coming storm and the fall of the avalanche.

In act the third we are transported to the villa of Nymark, on the outskirts of Christiania. Several months have elapsed since the last act. Minna, in bridal attire, is listening to the tuneful wedding-song of the servants. She then sings a bravura song. Frederick now arrives with a letter from the king. He and Minna join in a little duet, written in canonic form. The king sends his best congratulations on the occasion of the approaching marriage, and a colonel's commission for the husband. Frederick then sings a Ballian ballad song about his "castle in the air." Just as the marriage contract is about to be signed, Nordisa appears and relates to the Baroness how Frederick left her, and how she has had to endure the scornful remarks of village gossips. In this scene, in which Minna and Frederick take part, there is naturally considerable use made of leading themes. Nordisa is followed by Brand and Halvor. They bring a confession, written by the nurse on her death-bed, to the effect that Nordisa is really the Baroness's child. The device is not a new one; but it here brings, of course, satisfaction to all parties, and the opera ends with general rejoicing. Much of the music of this last act is of a popular character, but it is not equal to that of the first.

The performance was excellent. Everyone did his or her best towards the success of Mr. Corder's new opera. Mme. Julia Gaylord gave an admirable impersonation of the Norwegian maiden Nordisa. Mr. E. Scovel was the Oscar. Mme. Georgina Burns, as Minna, received an encore for the cradle-song in the first act. Mr. J. Sauvage's good acting and

artistic singing were duly acknowledged. Mr. Max Eugene's solo in the first act was encored. At the close of each act there were calls for singers, conductor (Mr. Goossens), manager and composer. Nor were stage-manager and scene-painter forgotten; for both contributed materially to the success of the piece. J. S. SHEDLOCK.

#### RECENT CONCERTS.

Mr. A. FOOTE, the American composer, is a lucky man to have two of his works performed in London: the one, a serenade for strings, at a recent Henschel concert; the other, a Pianoforte Trio in C minor, played at the last Saturday Popular Concert by the distinguished artists Mme. Norman-Néruda, Mr. C. Hallé, and Signor Piatti. In the Trio we again recognise a clever and facile pen; but, as in the Serenade, we fail to perceive any trace of originality. The work is marked Op. 3, so it may be an early one, or perhaps the composer is quite young. Mr. Lloyd sang with much fervour a new and melodious song by Dr. Mackenzie entitled "Is it thy will." He was accompanied by the composer.

Last Monday evening Herr Schönberger made his *début* at the Popular Concerts, and played Beethoven's Sonata Appassionata. From nervousness or some other cause the pianist failed to do himself justice, and hence we shall wait for another opportunity of judging him in Beethoven's music. He took part with Herr Heermann and Signor Piatti in Schumann's Pianoforte Trio in D minor; and in this work his playing, with exception of the first movement, was most satisfactory. Herr Heermann led Beethoven's Quartett in A (Op. 18, No. 5) with good taste and feeling. He gave as a solo Spohr's Recit. and Adagio in B flat. Miss Liza Lehmann sang gracefully an air of Flotow's from "Martha," and two Lieder by Brahms.

Mr. Henschel gave his ninth concert last Friday week. The date being so near to the anniversary of Mozart's birth (January 27), his noble Symphony in E flat was included in the programme, and likewise a selection from the opera "Così fan tutte." The libretto is a feeble one, and hence the work has no chance on the stage. But the music is charming and effective on a concert platform. Mr. Henschel might have made a longer selection. As it was, he chose first a quintett from the first act, then two duets from the second, and after that gave two trios (Nos. 3 and 10) from the first, finishing up with the quintett (No. 9) from the same act. The account of the plot in the programme-book was rendered thereby hopelessly confused. Mr. Max Pauer gave a brilliant rendering of Brahms' dry and difficult Pianoforte Concerto in D minor. At the close he was recalled three times to the platform. The Mozart symphony was admirably performed.

Last Tuesday evening Spohr's "Calvary" was given at St. James's Hall by the Novello Choir, under the direction of Dr. Mackenzie. This work, first produced at Norwich in 1839, has not been heard in London since 1852. It is not easy to understand why an oratorio containing some of Spohr's best music should have been so neglected. There is, however, one number, which, as a church anthem, "As pants the hart," has escaped the general neglect. In the first part there is a beautiful bass solo, "Tears of sorrow," and in the second a still more beautiful soprano air, "When the scene of trouble closes." The trio, "Jesus, heavenly master," for female voices, is very graceful. The choral writing throughout is solid and dignified; and the great chorus of the second part, "What threatening tempest," may be described as dramatic. It is interesting to note how the opening chorus of disciples in the second part, in which they sing of Christ's coming death, is built on a theme which accompanies John's

previous description of Christ being dragged to Pilate's judgment hall; and, again, how the "King of Israel" (theme is employed in the great chorus mentioned above. The oratorio concludes with a quiet and most lovely chorale, "Beloved Lord, thine eyes we close"; and this last touch of the composer's shows that he was careful not to disturb the effect of the solemn tragedy by an ordinary final movement. Want of space compels us to notice the performance in a very brief manner. Mrs. Henschel sang the soprano music with much feeling. She received quite an ovation after "Tears of sorrow." She well deserved it, although it was a pity to interrupt the performance, here and in other places, by applause. Mme. M. McKenzie (contralto) rendered excellent service in the concerted music. Mr. Barton McGucken sang well, although he did not satisfy us in his conception of the music assigned to the Saviour. Mr. Henschel gave a powerful rendering of the Judas song in the first part; while Mr. Santley, who was in excellent voice, made the most of his many pieces. The choir were heard to great advantage in the choruses of the second part. In the first there was not enough attention to light and shade, either in choir or orchestra. Dr. Mackenzie took many of the movements at a very slow rate, robbing them of much of their effect. This dragging was especially noticeable in the overture, the opening chorus, and in the fine judgment scene. There was also some unsteadiness in the accompaniments of two of the principal songs. In short, Dr. Mackenzie conducted as though he had little sympathy with the work.

#### MUSICAL BOOKS.

*English Glee and Part Songs.* By W. A. Barrett (Longmans.) Mr. Barrett gives a very modest title to his book. Besides dealing with his subject proper, he devotes much space to music from very early times down to the fifteenth century; and then, before touching upon the question of glees, speaks about the songs of the troubadours, the precursors of the madrigal, and about the madrigal itself, the forerunner of the glee. He tells us in his preface that the substance of his book was read originally as a series of lectures at the City of London College; and we regret that, in turning these lectures into a book, he did not develop his matter a little more. We learn from his concluding remarks that glees and part-songs are really only a part of his theme, and that he wishes to impress upon his readers the fact that in all periods of musical art England has taken a prominent, if not paramount, position. So far as the glee is concerned, Mr. Barrett reminds us that it is "essentially and individually English." He is indeed determined that we shall not forget this; for he tells us of it on p. 62, on p. 63, and again on p. 64. It is a pleasure to have to do with an author who not only understands, but is enthusiastic about, his subject. Mr. Barrett is such a one; and his book may be read with interest and profit. We do not know how long ago it is since his lectures were delivered; but it now seems somewhat out of place to ask, as he does, "Can it therefore, with truth, be said any longer that England is not a musical nation?" Interest in music is more and more widespread, and with increase of interest comes increase of knowledge. While we readily receive novelties from abroad, English composers are not neglected. They figure at all the important festivals; and in the departments of opera, oratorio, and symphony, signal successes have been won by them within the last few years.

To preserve the thread of his musical story, Mr. Barrett has to mention names not specially connected with either glee or part-song. So far good; but was it necessary, in a mere sketch

of the life and labours of Handel, to say so much about his habit of borrowing or "conveying" from other composers? As our author had not space to explain and discuss this practice of Handel's, he might have referred to it in a less prominent manner. So, again, he devotes twenty-four lines to the date of birth of the well-known glee-writer, John Stafford Smith, about which there is some dispute; yet he truly observes that "the exact date of his birth is a matter of little consequence."

In speaking of Purcell, Mr. Barrett tells us that Dryden wrote the ode, "Alexander's Feast," for Purcell to set to music. This he must have taken from Hawkins; but Mr. Cummings has reminded us in his life of Purcell that the ode was really written two years after the death of the musician. Again, in mentioning the fact that the "Macbeth" music has been claimed for Purcell, Mr. Barrett might have quoted some of Mr. Cummings's remarks in support of that statement, instead of leaving the matter to be settled by "spiritualists and those who deal in occult questions." And once more, in reference to Purcell, we are told, on p. 161, that his music is "perfectly original"; but, on p. 206, that Arne was "more original" than Purcell. There are one or two other places where the meaning and even the style could be improved. For example, on p. 28, we are told that the Jewish claim to have preserved almost without change the traditional melodies of their worship is *doubtful*. But a few lines further on Mr. Barrett shows "that there can be no doubt" that these melodies have been corrupted. And the following sentence, on p. 259, is not very lucid: "Bach, Handel, Scarlatti, and others kept the path clear, and Gossec, Haydn, Mozart, and men of like capacities made it beautiful."

We make these comments in no unfriendly spirit. The book will, on account of its merit, probably reach a second edition, and it would be as well to make a few alterations.

We are glad to find that Mr. Barrett, while acknowledging the influence of Mendelssohn in part-songs, shows that that form of art had existed in England long before his time.

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